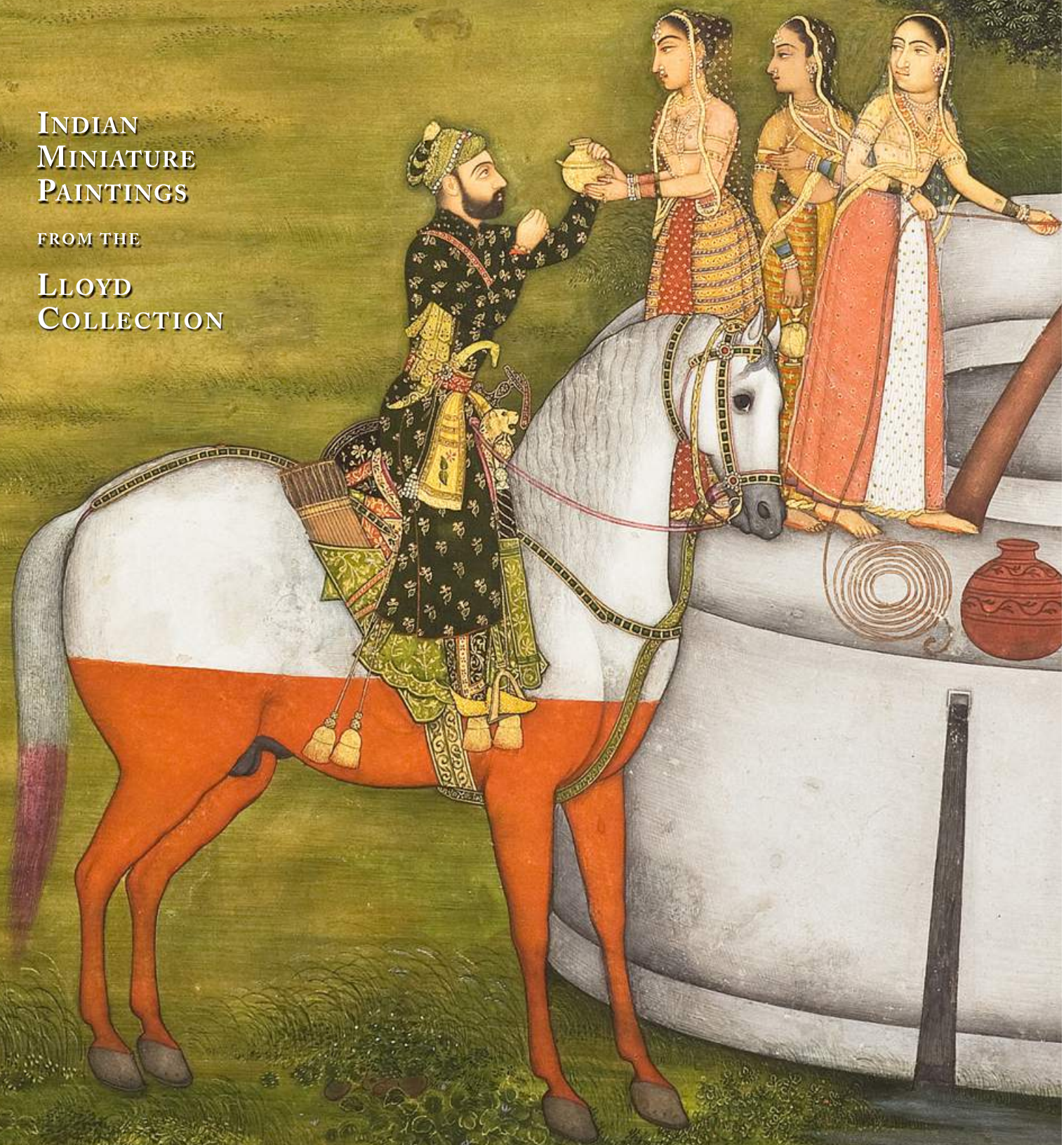


OLIVER
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INDIAN
MINIATURE
PAINTINGS

FROM THE

LLOYD
COLLECTION





شیردار اشکوه

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**CATALOGUE
J.P. LOSTY**

Front Cover
AN AMOROUS ENCOUNTER AT A WELL
No. 9

Left
PORTRAIT OF PRINCE DARA SHIKOH
No. 3



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INTRODUCTION

THE COLLECTION was formed in London by Jeremy and Britta Lloyd, mainly in the late 1970s and early 80s. Inspired by a series of outstanding exhibitions of Indian miniature painting held by the distinguished dealers in Old Master paintings, Colnaghi and Co. of Old Bond Street, the Lloyds were extremely discerning and acquired exceptional miniatures from the imperial Mughal, later Mughal, Deccani and Rajput schools.

The Word of Islam Festival Trust organised a comprehensive series of exhibitions of Islamic Art in London in 1976 and it was in April-May of that year that the first Colnaghi exhibition, *Persian and Mughal Art*, comprising miniatures (and some works of art) from the Rothschild and Binney collections, was held. A substantial catalogue was produced, written by leading scholars, and this led to two subsequent exhibitions arranged by Michael Goedhuis, *Indian Painting* in 1978 and *Paintings from Mughal India* in 1979. It is from the latter two exhibitions, as well as from a number of subsequent exhibitions arranged by Goedhuis in the early 1980s, by then operating as Colnaghi-Oriental, that almost half of the Lloyd miniatures were acquired, the remainder having been bought at auction in London.

Amongst the finest Mughal paintings are: *Royal pigeons round a dovecote*, with an ascription to Mansur, circa 1680, (no. 5), a royal double-portrait brush drawing, *Akbar's sons Sultan Murad and Sultan Daniyal in a garden pavilion*, attributed to Manohar, circa 1600-05, (no. 1) and the exquisitely painted, *An amorous encounter at a well* (no. 9).

Of great rarity is a leaf from a romance written in Deccani Urdu, the *Gulshan-I 'Ishq*, "the Rose-Garden of Love", by the fabled Bijapur court poet Nusrati, *Angels descend from the heavens to visit a princess*, circa 1700, (no. 12), an evocative night scene set in a palace during or shortly after the reign of Sultan Abu'l Hasan (1672-87) of Golconda.

The Rajput miniatures in the collection include *A Princely Paradise*, circa 1765, (no. 13), a large and elaborate work of the much-prized Kishangarh school, depicting two princes in an extensive royal garden filled with birds and pleasure pavilions, and *Krishna watches Radha taking her evening bath*, circa 1770 (no. 15), from Bundi, the skilled painter of which depicts the legendary lovers tryst and simultaneously captures the precise moment of Indian nightfall.

ACKNOWLEDGMENTS

WE ARE GRATEFUL TO J. P. LOSTY FOR WRITING THE CATALOGUE ENTRIES AND TO THE FOLLOWING FOR THEIR ASSISTANCE:

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HELEN LOVEDAY
LEENA MITFORD
MALINI ROY
NABIL SAIDI
ROBERT SKELTON

1 AKBAR'S SONS SULTAN MURAD AND SULTAN DANIYAL IN A GARDEN PAVILION

MINIATURE

HEIGHT: 18.8 CM, 7 ⅞ IN
WIDTH: 10.4 CM, 4 ⅞ IN

CALLIGRAPHY

HEIGHT: 17 CM, 6 ¾ IN
WIDTH: 8.5 CM, 3 ⅜ IN

FOLIO

HEIGHT: 39 CM, 15 ⅝ IN
WIDTH: 25.3 CM, 10 IN

INSCRIBED ON THE FOOTSTOOL IN
NASTA'LIQ: 'AMAL-I MANOHAR AND ON
THE PILLARS: *SHABIH SHAH MURAD*;
SHABIH SULTAN DANIYAL

Brush drawing heightened with colour
washes and gold, calligraphy on the verso
in ink with illumination in colours
and gold, both laid down in Shah Jahan
period album pages with polychrome
floral scrolling

PROVENANCE

Sotheby's, London, 1973
Christie's, London, 1980
Lloyd Collection, London, 1980-2011

PUBLISHED

Sotheby's, *Important Oriental Miniatures
and a Mughal Manuscript*, London,
10 July 1973, lot 31
Christie's, *Important Islamic and
Indian Manuscripts and Miniatures*,
London, 16 October 1980, lot 60

ASCRIBED TO MANOHAR IMPERIAL MUGHAL, 1600-05

Group portraits by Manohar at the turn of the seventeenth century are among the rarest of all imperial Mughal paintings and also among the most important. Manohar was experimenting with combining the single subject portraits of the previous five years into meaningful groups that expressed both hierarchical distinctions as well as interpersonal relationships. This beautiful and elegant double portrait is among the most successful of the genre.

SUBJECT

Sultan Murad (1570-1600) and Sultan Daniyal (1572-1605) were the two younger sons of the Emperor Akbar and brothers of Salim, afterwards the Emperor Jahangir. They had both died of alcoholism by the time of Jahangir's coronation in 1605. They are depicted here sitting in a garden pavilion drinking wine and eating kebabs. Murad kneels in the centre and pours wine from a blue and white bottle into a gold cup to offer it to his brother. A young attendant waves a white scarf over the elder prince, here called *shah*. An elderly man kneels before the pavilion, his back to us, and tends to a dish and the bottles which stand on the stool. A musician kneels there also, playing a *tambur*. The pavilion has four slender pillars supporting a green tiled roof. None of the sons of Akbar had the right to call themselves *shah*, but it was this title that Salim took to himself when in rebellion in the last years of his father's reign. If the ascription to Manohar is an autograph, then this possibly is indicative of the special relationship Manohar had with his late patron Murad (Beach 1981, p. 195), much as did Aqa Riza with Salim.

The appearance of both princes suggests that they are in their early manhood at around the age of twenty, therefore they are depicted as they would have appeared around 1590. If the identifications are to be relied on, then this painting must be regarded as a memorial portrait of the two brothers in their prime, before they were overcome by alcoholism. The key is the powerful study of Daniyal by Manohar in the Kevorkian Album in the Metropolitan Museum of Art, New York (Welch et al., no. 18), which dates from the first such album of portraits put together for Akbar in 1595-1600. He is there depicted as quite stout with a handlebar moustache – a 'weaker and coarser Jahangir' as Welch suggests. A three-quarter view portrait of Daniyal contemporary with the Kevorkian portrait is in Berlin (Weber, pl. 1). Murad on the other hand retained his good looks till the end. He is the subject of two studies also attributable to Manohar showing him with his beloved, one in the Freer Gallery, Washington D.C., the other in the National Museum, New Delhi (Beach 1981, no. 22 and fig. 41), in which he appears much as he does here. A slightly later, almost 'sub-imperial' version of our painting is in the Gentil Collection in the Bibliothèque Nationale, Paris (Hurel, no. 11).

ARTIST

The attribution to Manohar is probably correct, for the composition and distinctive modelling technique of the portraits are characteristic of his style. Manohar, son of Basawan, was born in the late 1560s, was trained by his father, and is known to have been working from the early 1580s to the 1620s. He is

*Illustrated with album page
on inside back cover*





best known for the portraits and brilliant court scenes of his later career painted for Jahangir. In the last five years of Akbar's reign, Manohar was working out how to compose group portraits based on the single portraits which had been assembled in the 1590s for Akbar. His earliest known attempts are the two paintings of *Akbar listening to a courtier*, one in Cincinnati and the other in Dublin, of 1600-5 (Beach 1978, fig. 11, and Leach, col. pl. 48). In those paintings Manohar's composition and perspective are complicated by the imperative to keep Akbar remote and aloof as well as engaging with his interlocutor. Here, possibly a few years later, the composition is much more natural and the perspective of the canopy on its pillars far better handled. In his drawings Manohar generally eschews the hard *nimqalam* technique in favour of the softer handling achievable with a plain brush with added thin washes of colour, as in one of his earliest known drawings of 1595-1600, now in the Chester Beatty Library, Dublin (Leach, p. 145).

ALBUM PAGE

The painting is laid down on a Shah Jahan period *muraqqa'* folio with scrolling floral arabesques outlined in gold. On the verso is a panel of *nasta'liq* calligraphy signed by Muhammad Husayn al-Katib, circa 1600-10. It consists of four verses of elegantly flowing black *nasta'liq* written diagonally on beige and blue marbled paper within cloud-bands edged in white, laid down within a border with verses in black *nasta'liq* on similarly illuminated cloud-bands, again on a Shah Jahan *muraqqa'* folio with a polychrome scrolling floral motif similar to that on the recto.

The calligrapher Muhammad Husayn al-Katib is probably Muhammad Husayn al-Kashmiri, the only Muhammad Husayn who signed himself al-Katib. He was one of the great calligraphers at the court of Akbar, who gave him the title *Zarin Qalam* ('Golden Pen'). He also practised at the court of Jahangir, sometimes signing himself *Jahangir Shahi*. The major manuscripts of which he was calligrapher include the *Gulistan* of 1581 in the Royal Asiatic Society and the British Library-Chester Beatty Library *Akbarnama* of 1603-04. He died in 1611 and his last years appear to have been spent in preparing calligraphies which were assembled into various royal albums – ten appear in the Dara Shikoh Album alone, see Falk & Archer, no. 68, *passim*.

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 Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981



MINIATURE

HEIGHT: 23.2 CM, 9 ⅞ IN

WIDTH: 13.9 CM, 5 ⅞ IN

FOLIO

HEIGHT: 48 CM, 18 ⅞ IN

WIDTH: 34.9 CM, 13 ½ IN

INSCRIBED IN INK ON THE ALBUM LEAF
IN PERSIAN: *SHABIH-I DARA SHIKOH*,
ALSO IDENTIFIED AT LOWER
EDGE OF LEAF IN GOLD NAGARI
CHARACTERS: *SIBIH DARA SIKOH*

Opaque watercolour on paper with gold,
laid in a large album leaf with double
borders and gold decoration on either side,
comprising rows of crescent, star and flame
motifs on the recto, the reverse with
gold cartouches and floral meanders
surrounding a blind panel, various
inventory numbers and a valuation of
50 Rupees, together with pencil
notes *Oodeypore* and *Udaipur* ...

PROVENANCE

Colnaghi, London, 1979

Lloyd Collection, London, 1979-2011

PUBLISHED

Falk, T. and Digby, S., *Paintings
from Mughal India*, P. & D. Colnaghi &
Co., London, 1979, no. 19
(as Mughal, circa 1650)
Glynn, C., 'A Rajasthani Princely Album:
Rajput Patronage of Mughal-Style
Painting' in *Artibus Asiae*, Zürich, 2000,
vol. LX, no. 2

*Illustrated with album page
on inside front cover*

AMBER ARTIST IN THE MUGHAL STYLE, CIRCA 1650

While at first sight this painting looks like a good Mughal portrait of the mid-seventeenth century, in fact it is one of the rare and important group of paintings that is now known to be associated with the royal studio at Amber (the earlier capital of the Jaipur state) under Mirza Raja Jai Singh.

Dara Shikoh stands in profile to the right, in a field with diminutive flowers growing at his feet. A green halo with white crescent encircles his head and he holds a small tulip in his left hand. His right hand cups the top of a jewelled stick that comes from under his coat, or perhaps is meant to be the tape that closes it. Over his pink *jama* he wears a gold brocade coat with a fur tippet. Above are brightly coloured clouds in a duck-egg blue sky. Behind him the faint outline of a town on a hill is visible.

The aureole is composed of both the sun and the crescent moon, symbols used by both Dara Shikoh's father and grandfather indicating their overlordship of the world both by day and by night. The unusual decoration of the outer border with flame and crescent moon motifs in gold continues this idea. Dara Shikoh, as heir apparent and greatly favoured by his father, was apparently allowed to use this imperial symbol, which is also found in another of his portraits in Dublin (Leach, p. 420), in which he is facing his father, who has only a normal aureole, and receiving a ruby from him. There he is wearing a shorter sleeveless version of the gold brocade coat seen here with his *patka* worn visibly round his waist.

Such little details and the general flatness of the facial modelling and jewels support Catherine Glynn's contention that this painting is not an imperial painting, but comes from an album assembled at Amber in the mid-seventeenth century, of which (as of 2000) she had identified eighteen folios by Amber artists trained in the Mughal style. Dara Shikoh is the most prominent of the Mughal royalty depicted in the Amber album. Mirza Raja Jai Singh of Amber (1625-68) was for many years a supporter of Dara, until the two men became estranged at the third Mughal siege of Kandahar in 1653. In the fratricidal wars beginning in 1657 with Shah Jahan's illness, Jai Singh outwardly supported Dara but secretly began to assist Aurangzeb. When Aurangzeb had finally defeated Dara at Samugarh, Jai Singh abandoned Dara and proceeded to Delhi to support Aurangzeb, where he received the governorship of Delhi from his new royal patron.

The faint outlining of a landscape behind the prince in the lower part of the painting is a technique that first appears in imperial Mughal painting around 1630, usually signalling overlordship, as in the portrait of Asaf Khan in the Minto Album (Stronge, fig. 118) and of Shah Jahan in the Nasir al-Din Album (Leach, pl. 65). Like the imperial symbolism of the aureole, such details indicate Jai Singh's support for Dara at this time before the final break in 1653.

The splendid album page, with its double inner borders and outer frame in gold with a blank panel on the reverse, is of a type that is similar to other known pages from the Amber Album (see also no. 11 of this catalogue). However, the Nagari inscription in gold at the bottom of the album page identifying Dara Shikoh is unusual for this album and perhaps was added when the painting reached Udaipur. It seems to have formed part of an album assembled under Sangram Singh (1710-34), (personal communication from Catherine Glynn Benkaim).

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Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002

DRAWING

HEIGHT: 17.3 CM, 6 $\frac{3}{4}$ IN

WIDTH: 10 CM, 4 IN

PAGE

HEIGHT: 33.6 CM, 13 $\frac{1}{4}$ INWIDTH: 20.7 CM, 8 $\frac{1}{8}$ IN

Drawing on paper with touches of colour,
laid in an album page with a floral border in
colours and silver with plain outer margin

PROVENANCE

Christie's, London, 1977

Colnaghi, London, 1978

Lloyd Collection, London, 1978-2011

PUBLISHED

Christie's, *Fine Indian Miniatures and Islamic
Manuscripts*, London, 7 July 1977, lot 84
Falk, T., Smart, E. and Skelton, R., *Paintings
from Mughal India*, P. & D. Colnaghi & Co.,
London, 1978, p.90, no. 27

MUGHAL, MID-SEVENTEENTH CENTURY

The falcon is facing left, its bill slightly open, with a pink cord about the neck with a dangling tassel. Its breast is flecked and its tail is barred. All the feathers are tinted grey. The modelling is built up of individual lines and is of necessity very shallow, as in the Mansur tradition. Its legs on the other hand are modelled in wash, like the almost dead tree stump on which it is perched, a convention derived from European art. Hitherto birds had been depicted on the ground or on a perch in the case of Jahangir's falcon.

Jahangir was a keen falconer - there are dozens of references in his memoirs - and is sometimes portrayed with a falcon on his wrist. The most spectacular such painting, although some have doubted whether it is in fact him, while at Allahabad, is in Los Angeles (Pal, no. 64). One more such portrait is in the Brooklyn Museum (Poster, no. 36), and another, an Avadhi version of a Jahangiri painting, is in Berlin (Schimmel, fig. 73). A delightful little painting which he had added to a *Divan* of Hafiz around 1608, now in the British Library, shows him out hawking when an angel appeared to him (Das, fig. 12). He directed his painter Mansur to paint the likeness of a falcon sent to him by the Shah of Persia (Jahangir, p. 314). This does not seem to have survived, but a falcon painted by Mansur is in the City Palace Museum, Jaipur (Verma, p. 96), while another is in the Boston Museum of Fine Arts (*ibid.*, p. 13). A falcon on a perch apparently signed by Mansur in the British Museum is probably a later copy (Rogers, fig. 70).

As regards Shah Jahan's interest in hawking, there is less personal information about him and no known paintings of him hawking, but for him the lion hunt was the supreme metaphor for his kingship. In the whole of the Windsor Castle *Padshahnama* there is just one falcon, which is being carried behind him when he is proceeding to Ajmer (Beach et al., pl. 41). He is however depicted at least once in his old age fondling a falcon that is being held by a courtier (Leach, p. 472). For other studies of Mughal birds contemporary with this one, see Welch et al., *passim*; Falk & Archer, no. 68; Stronge, pp. 132-37; and Falk, Smart & Skelton, p. 90. For a contemporary depiction of a nobleman hunting with a falcon, see Losty & Leach, no. 11.

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- Falk, T., Smart, E. and Skelton, R., *Indian Painting, Mughal and Rajput, and a Sultanate Manuscript*, P. & D. Colnaghi, & Co., London, 1978
- Losty, J.P. and L.Y. Leach, *Mughal Paintings from the British Library*, London, 1998



MINIATURE

HEIGHT: 26.1 CM, 10 ¼ IN

WIDTH: 16.8 CM, 6 ⅝ IN

FOLIO

HEIGHT: 38.6 CM, 15 ¼ IN

WIDTH: 27.5 CM, 10 ⅝ IN

Opaque watercolour on paper with gold, mounted in a saffron-edged album page with gilt quatrefoil medallions on an ivory ground, each with a flowering iris, the verso with similar decoration surrounding a panel with four lines of *nasta'liq* against a gilt ground illuminated with floral sprigs

PROVENANCE

Colnaghi, London, 1979

Lloyd Collection, London, 1979-2011

PUBLISHED

Falk, T. and Digby, S., *Paintings from Mughal India*, P. & D. Colnaghi & Co., London, 1979, no. 31

MUGHAL, 1650-60

A princess is being supported by two of her maids, who walk on either side of her as they approach the bed which is being prepared for her outside a pavilion. Two girls light the way with a lamp and candles that also light the bed and the interior of the pavilion. Three girl-musicians are following the princess, walking closely behind her. It is obviously a warm night as the bed is positioned outside the pavilion, although sheltered from the night airs by a broad red *shamiana* or awning. The pavilion's walls are decorated with floral paintings or inlays and niches containing glass vessels, while a brocade hanging covers the doorway on the far side.

The scene of a lady escorted to bed was a popular subject for Mughal artists. In most cases, however, the bed is already occupied by a waiting prince, as in a slightly earlier Mughal painting in the Victoria and Albert Museum, (Archer, pl. 46), where Prince Murad Bakhsh receives a similarly escorted lady, or in a slightly later painting in the National Museum, New Delhi (Goswamy, no. 67). This painting seems the earliest of a group using this specific iconography of a lady disappointed by her lover, see Poster, no. 55, Hurel, no. 160, Ray, no. 61, also see no. 14 of this catalogue.

There are many points of interest in this intensely beautiful painting. Its composition is exemplary, with a clear perspective and orthogonals defined by either architectural features or else people positioned on them. It is a night scene, with internal light sources, which the artist has used to create softly illuminated flesh and textiles, and gentle shadowy areas. The modelling is exceptionally soft, seen especially in the group of the princess and her attendants, derived from earlier artists such as Govardhan and Payag. Really arresting is the figure of the girl with her back to us as she lights the way for incomers and points out the way to the bed, while the girl with the candle completes the carefully controlled arrangement of the figures. Although dated to 1690 when published in 1979 by Falk & Digby, there is little from that period that is comparable, but this can be linked rather to Shah Jahan period paintings of 1650-60 (see Leach, p. 476). A *zenana* scene in Dublin, dated by Leach (p. 501) to circa 1680, is for instance much harder in line.

REFERENCES

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 Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010
 Ray, S., *Indian and Islamic Works of Art*, exhibition catalogue, London, 2008
 Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995





MINIATURE

HEIGHT: 18.7 CM, 7 $\frac{7}{8}$ INWIDTH: 11.3 CM, 4 $\frac{1}{2}$ IN

FOLIO

HEIGHT: 46.9 CM, 18 $\frac{3}{4}$ IN

WIDTH: 31.6 CM, 12 IN

INSCRIBED IN PERSIAN ON THE
DOVECOTE: *'AMAL-I MANSUR NAQQASH*
'THE WORK OF THE ILLUMINATOR MANSUR'

Opaque watercolour on paper with gold, laid
in an album leaf with floral decoration and
gilt-sprinkled borders; a page of ten lines
of *nasta'liq* calligraphy from a Mughal
manuscript, a spiritual and ethical treatise,
with interlinear illumination on the reverse

PROVENANCE

Colnaghi, London, 1979
Lloyd Collection, London, 1979-2011

PUBLISHED

Falk, T. and Digby, S., *Paintings from*
Mughal India, P. & D. Colnaghi & Co.,
London, 1979, no. 22

MUGHAL, CIRCA 1660

Two pigeons, black save for their heads, tips of the wings and tail feathers, are courting before a small gold dovecote. The male on the right is chasing the female. Surrounding them within a border are fourteen other smaller pigeons of different varieties, mostly in pairs. The inner panel with the main pair of birds is of a more deeply biscuit-tinted paper than the surrounding area, indicating that the central portion may be of earlier date and concept than the surround, although the technique and quality of painting in the two zones is identical. An unpublished identically composed eighteenth-century version of this subject was with Colnaghi in 1976.

Pigeon flying is thought to have originated with the Mughals' Timurid ancestors in Central Asia. It became a popular sport at the Mughal court, and was called *ishq-baazi* (love-play) by Emperor Akbar, who is said to have kept 20,000 royal pigeons. The birds were bred and trained in the palace and became greatly valued. The pigeons were given names such as Ashki (the weeper), Parizad (the fairy) and Almas (the diamond). It is described in the third volume of the *Akbarnama*, the official history of Akbar's reign, the *A'in-i Akbari* (Abu'l Fazl, pp. 298-303), while a whole manual, the *Kabutarnama*, is devoted to the subject.

MANSUR

The presence of an ascription to an artist, given the title of *Nadir-al-Asr* "wonder of the age" by Jahangir, is greatly of interest. Mansur was in his lifetime and remains the most renowned of all Mughal artists whose skill in the painting of natural history subjects is unrivalled. His painting of a royal zebra (1621), from the Minto Album in the Victoria and Albert Museum, and that of a nilgai (circa 1620), from the Shah Jahan Album in the Metropolitan Museum of Art, are amongst the most famous of all Indian miniatures.

Mansur had previously assisted major artists in some of the historical manuscripts of the 1590s, being allowed to paint a few birds on his own in the British Library *Baburnama* of circa 1590 (Titley, no. 268, 69-73; published in Suleiman). He was also famed as an illuminator (*naqqash*), contributing the frontispiece to the first volume of the British Library-Chester Beatty Library *Akbarnama* of 1603-4 (Losty 1982, pl. XXX). While the formal composition of this picture cannot allow for the acceptance of the attribution at face value, it is probable that the pose of the two larger pigeons could have been originated by him.

A pair of pigeons and a dovecote were used to enlarge one of the portraits from Akbar's first imperial portrait album of circa 1595, in order to fit into a different album format (Falk & Archer, no. 12, iv). At the same time other pairs of birds, including two pigeons and a dovecote, are found in the Dara Shikoh Album of circa 1633-44 with, unlike here, some indication of landscape (*ibid.*, illustrated, pp. 388 & 400), as also in a painting of a pair of brown and white pigeons in the Bibliothèque Nationale, Paris (Hurel, no. 29) which appears to be from Jahangir's reign.

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MADHAVANALA SWOONING BEFORE KAMAKANDALA

MINIATURE

HEIGHT: 26 CM, 10 ¼ IN

WIDTH: 25.4 CM, 10 IN

PAGE

HEIGHT: 31.2 CM, 12 ¾ IN

WIDTH: 28.6 CM, 11 ¼ IN

INSCRIBED IN NAGARI ON THE VERSO

KAM PATSAHA USTA RO KAYO. AN 11

‘WORK DONE BY THE IMPERIAL
MASTER, NO. 11’

Opaque watercolour on paper
heightened with gold

PROVENANCE

William Wolff, New York, 1972

Paul Walter Collection, New York, 1972-2002

Sotheby's, New York, 2002

Lloyd Collection, London, 2002-2011

PUBLISHED

Pal, P., *The Classical Tradition in Rajput
Painting from the Paul F. Walter Collection*,

New York, 1978, p. 92, fig. 23

Masselos, J., Menzies, J. & Pal, P., *Dancing to
the Flute*, Sydney, 1997, no. 178a

Sotheby's, *Important Indian Miniatures from
the Paul F. Walter Collection*, New York,

14 November 2002, lot 11

Aitken, M.E., *The Intelligence of Tradition
in Rajput Court Painting*,

New Haven & London, 2010, fig. 5.72

ASCRIBED TO “THE IMPERIAL MASTER” BIKANER, CIRCA 1670

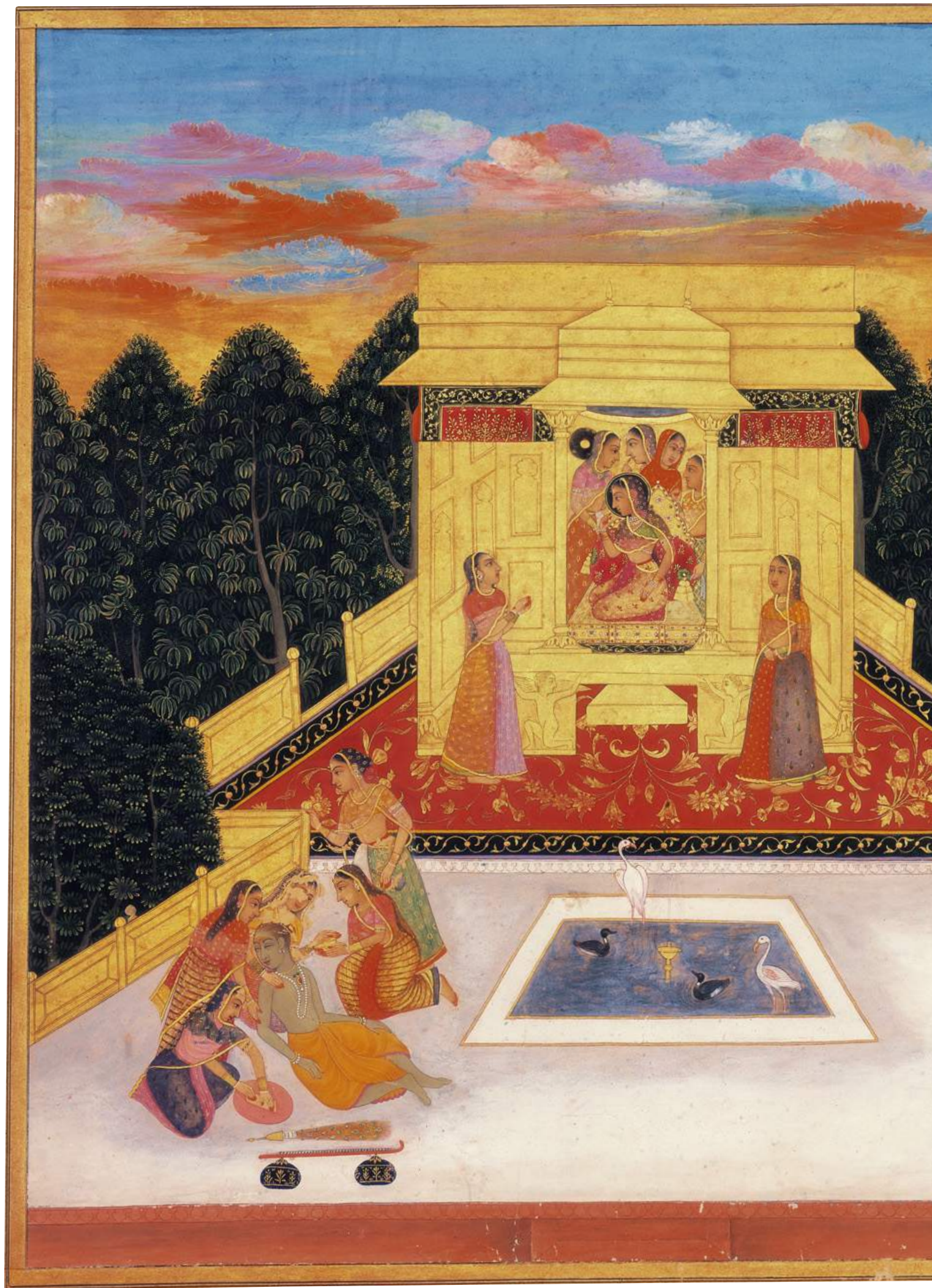
One of the most distinguished schools of Rajput painting, in the course of the seventeenth century Bikaner produced remarkable court painters, many of them known by name. From its ‘Popular Mughal’ beginnings, it had advanced by the middle of the seventeenth century to a school whose artists were some of the most sophisticated working in Rajasthan. This was because the Maharajas of Bikaner, Karan Singh and Anup Singh, consistently sent back paintings and artists from the Deccan, where both were fighting as military commanders in the armies of Aurangzeb. In both style and quality however, this painting stands out even among this distinguished company, painted as it is by one who apparently was an artist from the imperial Mughal studio in Delhi.

SUBJECT

The subject is from the old love story of Madhavanala and Kamakandala. The young Brahmin Madhavanala was exiled from his country by the king who envied the youth his success with women. In his exile he met the beautiful courtesan Kamakandala and pursued her in various disguises. They fell in love, but the story ended tragically, in that believing her lover had died, Kamakandala killed herself and then Madhavanala followed suit. Here in one of the most popular subjects from the story for illustration, Madhavanala has disguised himself as a musician. He is so enraptured by the sight of the lovely Kamakandala that he is unable to maintain his composure and falls before her in a swoon. Kamakandala's handmaidens attempt to revive him.

In this spectacular version of the scene, the stricken Kamakandala is seen at the *jharokha* window, supported by putti, ensconced in a gilded rooftop pavilion at the level of the treetops. She is as if in a shrine, seen by the spectator from a distance as he approaches along the orthogonals of the rooftops. The element of fantasy in this scene surely comes from the Deccan, even though the skill in depicting the textiles, the profuse use of gold and the lush, realistic treatment of the vegetation all attest to Mughal influence, as does the three-dimensionality of the composition. The artist of course is recorded in the inscription as a master artist (*usta*) coming from the imperial Mughal studio (*patasaba*), although this would not necessarily preclude him from being one of the Umrani Ustas, the traditional court painters of Bikaner, to the genealogies of whom Krishna, 1995 & 2000, has drawn attention. The whole concept of the appearance of Kamakandala at the *jharokha* window, especially one that is supported by putti, as well as the decoration of the columns and capitals of her pavilion with *saz* (acanthus) leaves, likewise suggest the artist had worked at the Mughal court.







That this subject was a popular one is evident in the numerous versions produced by artists in different courts. A Kota version is illustrated in Welch, no. 23, also Aitken, fig. 5.32; Chokha in Devgarh and Udaipur had several goes at it, illustrated in Masselos et al., no. 178b, also Aitken figs. 5.53 & 5.1. Another Mughalised version similar in style to this Bikaner version is illustrated in Goswamy & Bhatia, no. 65; for a Mughal version once in the St. Petersburg Album and now in the Virginia Museum of Fine Arts, see Dye, no.91; a late Mughal version in the Pierpont Morgan Library dates from the early nineteenth century (Schmitz, fig. 224); and lastly, a Lucknow version by the artist Fateh Chand, now in the Victoria and Albert Museum (I.S.7-1957 unpublished), that seems modelled on our version.

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7 LADY SITTING ON A TREE WITH A BOOK

MINIATURE

HEIGHT: 15.8 CM, 6 ¼ IN

WIDTH: 7.8 CM, 3 ⅛ IN

PAGE

HEIGHT: 30 CM, 11 ¾ IN

WIDTH: 19.8 CM, 7 ⅞ IN

Drawing on paper with grey and green wash heightened with gold; on the verso an erased seal and what appears to be an inventory number

PROVENANCE

Sven Gahlin Collection, London, 1979
Lloyd Collection, London, 1979–2011

CIRCLE OF RAHIM DECCANI GOLCONDA, 1670–80

This beautiful drawing sums up perfectly the mood of refined *fin-de-siècle* elegance that persisted in the Deccani courts even when about to be overwhelmed by Aurangzeb's armies. While Mughal artists had striven under European inspiration for an ever greater naturalism in their work, their Deccani counterparts instead concentrated on refining their interpretations of the calligraphic drawings of Safavid Persia.

A lady perches elegantly on the curving trunk of a slender willow tree, her face in profile as she studies intently the book she holds in her right hand. Her hair is loose and flows down her back. With her left hand she plays idly with the gold *patka* that descends from her waist. She is wearing a transparent bodice, vertically striped narrow *paijama*, a *dupatta* wrapped round her upper body, and a hat with a broad divided brim. Behind her back the branches of the willow curve up and around to hang their shoots over her in a sort of a canopy. Above clouds are massing in the sky.

The composition is not new: in a painting from the circle of Farrukh Beg, circa 1615, a youth sits on a boulder reading a book (Losty & Leach, no. 6), while princely youths and maidens entwine themselves round flowering trees in the Dara Shikoh Album (Falk & Archer, p. 389). Willows or similar trees are favourites for meditating under (Leach, p. 492). The curvaceous elegance of the drawing, the wrap-around *dupatta* and the floating ends of the lady's garments suggest a Deccani provenance. The drawing and handling of the washes are extremely sensitive and one would have no difficulty in placing the picture earlier in the seventeenth century were it not for the somewhat harder handling of the lady's face. The closest parallel is the work attributed to Rahim Deccani, who signed a painting of a prince with ladies in a garden in the Chester Beatty Library, Dublin (Zebrowski, fig. 176). Also attributed to him is a drawing of a prince seated on rocks beneath a willow tree in the Victoria and Albert Museum (*ibid.*, fig. 175), which is a close parallel to our drawing. Similarities include the arched willow tree, the intensity of the gaze, the rippling hems of the garments, and the curvaceous shoes.

REFERENCES

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Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
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Zebrowski, M., *Deccani Painting*, London, 1983



MINIATURE

HEIGHT: 23.5 CM, 9 ½ IN

WIDTH: 15.5 CM, 6 ¼ IN

PAGE

HEIGHT: 40.6 CM, 16 IN

WIDTH: 28 CM, 11 IN

THE VERSO INSCRIBED IN CRUDE AND
LATER *NASTA'LIQ*: *TASVIR-I DARA SHIKOH*
[CROSSED OUT] *BAHADUR SHAH*
[WRITTEN INSTEAD] *VA SULTAN MAHMUD*

Opaque watercolour on paper
heightened with gold; laid in
a gold-sprinkled album page, the
miniature with gold-banded border

PROVENANCE

From an album assembled in the
eighteenth century for Colonel
John Murray, who was commissioned
to the Bengal army in 1781
Sotheby's, London, 1959
Hagop Kevorkian (1872-1962), New York
Sotheby's, London, 1980

PUBLISHED

Sale of the Murray Album, Sotheby's,
London, 15 June 1959, lot 117
Sotheby's, *Important Oriental Manuscripts
and Miniatures, the property of the Hagop
Kevorkian Fund*, London,
21 April 1980, lot 138

AN ILLUSTRATION FROM THE MURRAY ALBUM
MUGHAL, 1680-85

The nimbate prince stands facing left, dressed in a striking cream *jama* decorated with green and orange petals. He holds his right hand up and leans his left on the hilt of his drawn sword, the intended object he was holding and some of the details of his costume are missing. Facing him stands a bearded figure carrying a falcon in his gloved right hand. He is dressed in a mauve sur-coat with a fur tippet over a thin striped *jama*. There is no ground for them to stand on and they float before an eau-de-nil background with hints of a gold sky at the top. The inscriptions suggest this is Aurangzeb's second surviving son, born at Burhanpur in 1643, who succeeded and reigned as Bahadur Shah I or Shah 'Alam I (1707-12). 'Sultan Mahmud' is presumably meant to be one of his eight sons but the figure is probably just a courtier or a chief falconer.

Portraits of Bahadur Shah are difficult to identify with certainty since he so resembles his father Aurangzeb (Hurel, no. 84 for example) and one of his sons 'Azim ash-Shan (Falk & Archer, no. 148). The inscription here is not to be relied upon, but the prince nevertheless resembles greatly the most reliably identified portrait of Bahadur Shah, circa 1675, that in the Gentil collection of the Bibliothèque Nationale, Paris (Hurel, no. 109), where the prince appears to be about thirty years old. Here, though his profile remains the same, there are traces of grey in his hair and beard. The painting presumably predates the prince's imprisonment by his father on the grounds of embezzlement from 1687 to 1695. For other portraits of him, roughly contemporary with this one, see Losty, no. 13, an equestrian portrait, and Hurel, no. 107, a hunting scene. A Lucknow portrait in the Polier Album in Berlin uses the same *charba* as ours but in mirror reverse (Weber, pl. 81). A standing portrait in the National Museum, New Delhi (Schimmel, pl. 19), where his appearance has changed little, would seem to be of him before his accession. For representations of him as Emperor enthroned (Sven Gahlin collection), see Beach et al., fig. 21, where his beard is now very grey.

REFERENCES

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Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Losty, J.P., *Paintings from the Royal Courts of India*, exhibition catalogue, Francesca Galloway, London, 2008
Weber, R., *Porträts und historische Darstellungen in der Miniaturensammlung des Museums für Indische Kunst Berlin*, Berlin, 1982
Schimmel, A.-M., *The Empire of the Great Mughals, History, Art and Culture*, New Delhi, 2005
Beach, M. C., Koch, E., & Thackston, W., *King of the World: the Padshahnama*, London, 1997



MINIATURE

HEIGHT: 21.7 CM, 8 ½ IN

WIDTH: 27.5 CM, 18 ⅞ IN

FOLIO

HEIGHT: 32.8 CM, 12 ⅞ IN

WIDTH: 48 CM, 18 ⅞ IN

THE VERSO WITH A QUATRAIN WRITTEN
IN *NASTA'LIQ* CALLIGRAPHY SIGNED
BY THE *FAQIR* 'ABD AL-RASHID

Opaque watercolour on paper heightened
with gold, the calligraphy on a ground
of floral illumination, with chevron
border, laid in a buff album leaf with
gold-sprinkled buff borders

PROVENANCE

Colnaghi, London, 1979

Lloyd Collection, London, 1979–2011

PUBLISHED

Falk, T. and Digby, S., *Paintings from
Mughal India*, P. & D. Colnaghi & Co.,
London, 1979, no. 26

MUGHAL, 1680–90

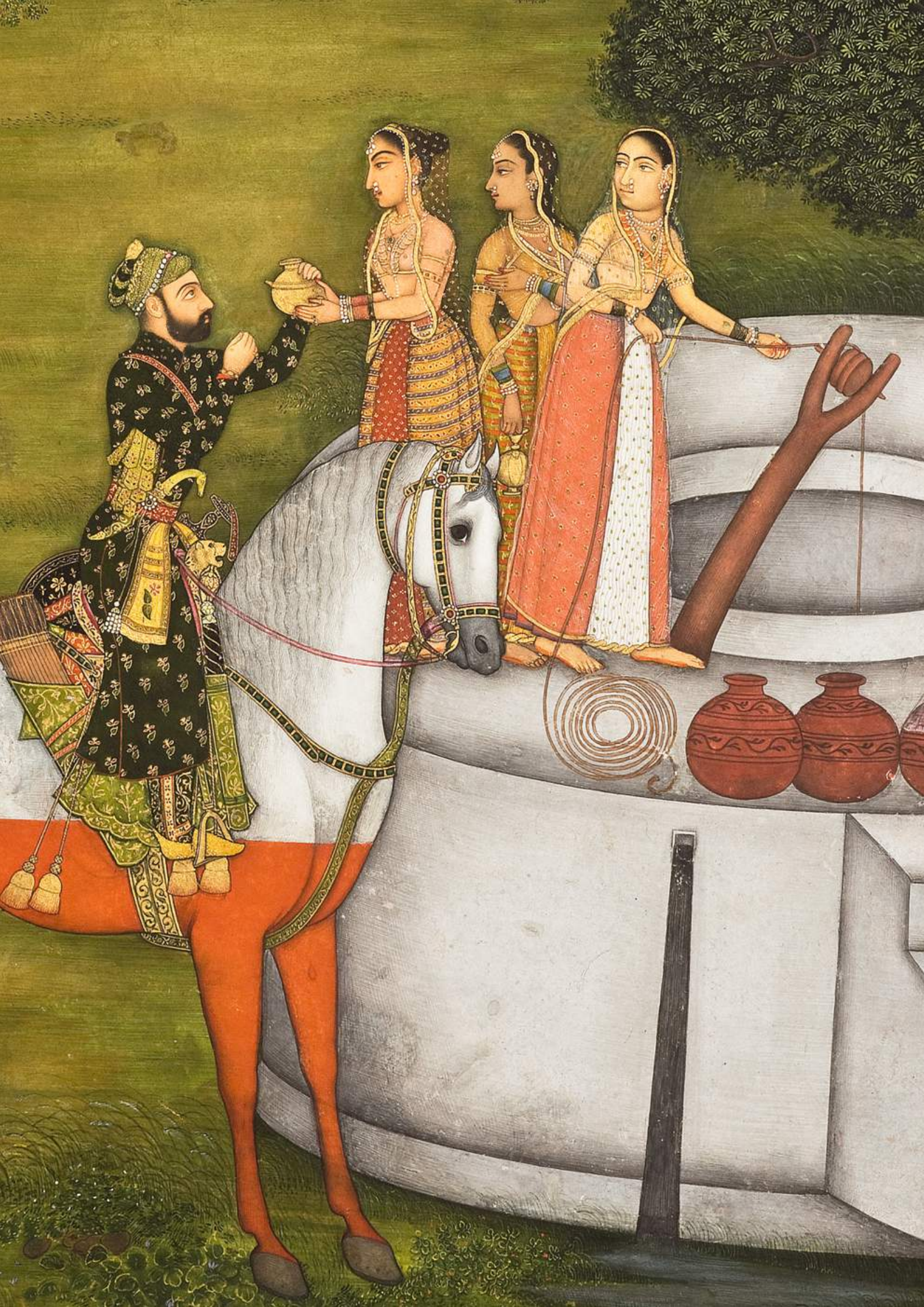
A prince returning from a hunting expedition pauses at a well where three girls are drawing water. One of the girls holds out to him a gold vessel full of water, the others pause in their work of drawing up water and watch their companion. The young bearded prince is mounted on a grey stallion coloured with henna beneath, its head and mane painted with great refinement. An attendant stands behind holding the prince's matchlock rifle, with a powder horn attached to his belt, while a little way off another attendant waits with a camel to which is tied a recently-shot black buck. Both watch their master carefully and they are still holding the branches with which they had endeavoured to hide themselves when stalking the buck. All three men are in hunting green, although the prince's version is extremely richly decorated. His dark green *jama* sprigged with gold flowers is tied under his right arm with gold tassels. The dagger tucked into his waistband has a green jade horse's head hilt, while his gold saddle has a lion's head pommel. His sword and shield are on the far side, a quiver of arrows hangs from his saddle on this side. Despite the care with which the artist depicts these accoutrements, there is no sign of his bow. The girls, despite their being village girls at the well, are dressed as richly as if they had just left court.

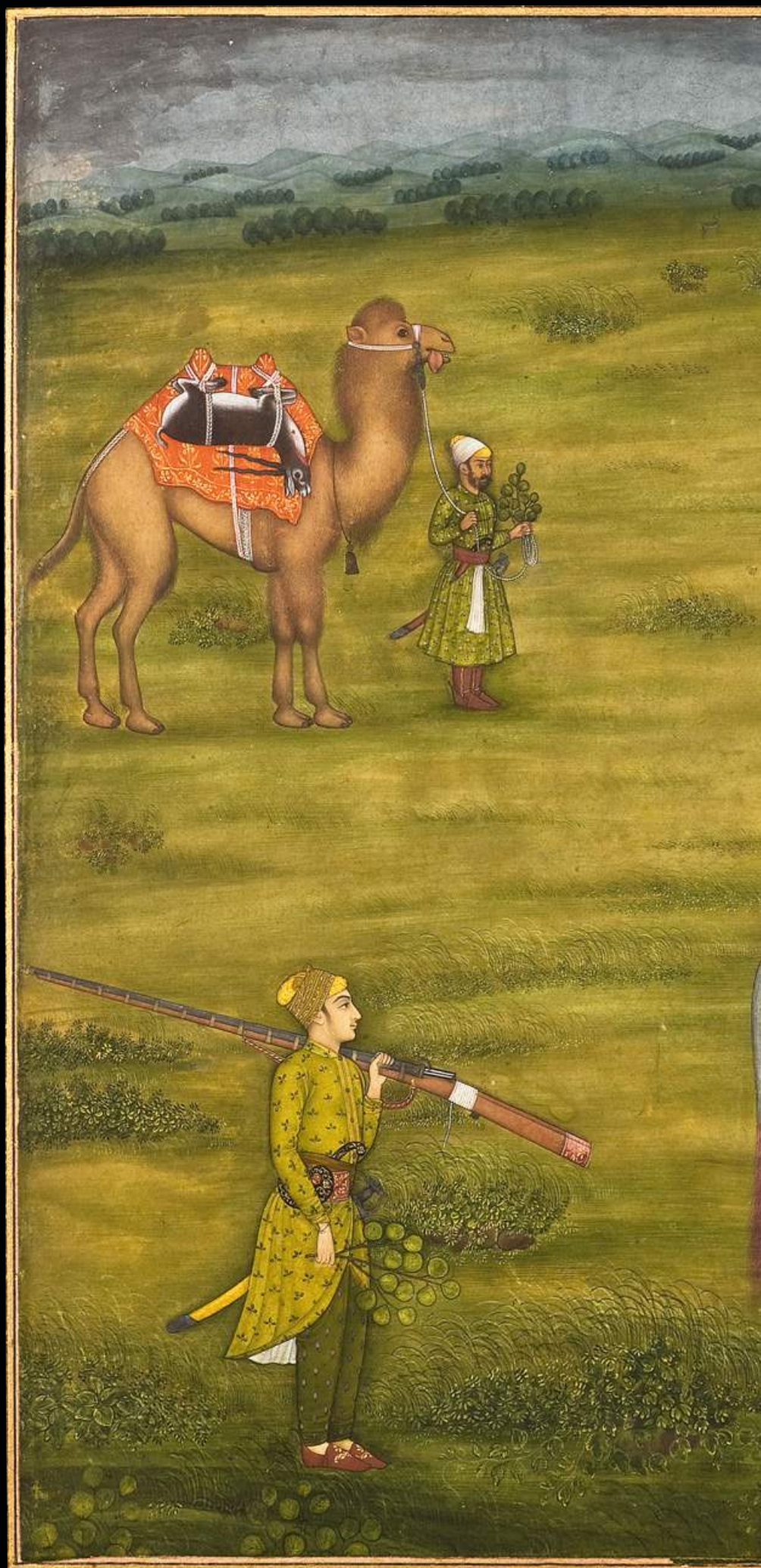
This romantic scene may derive from more than one literary source. It was a popular subject in eighteenth century Indian painting, since it afforded artists an opportunity to display their control of landscape and of the generation of emotion. Mughal artists were experimenting with a more naturalistic rendition of landscape in Shah Jahan's *Padshahnama* and came up with a solution of criss-crossing planes dotted with clumps of trees receding to a more open handling only towards the horizon, for instance in the famous painting of *Shah Jahan hunting* (Beach et al., pl. 33). Broad open landscapes were really an invention of the next reign, when the Shah Jahani type seen in *Aurangzeb hunting nilgai*, circa 1660 (Leach, pl. 75), was superseded by a much more open landscape with broad green washes, distance being signified by changes in tonality, as in *Aurangzeb hunting lions* of 1670–80 (ibid., pl. 76). This latter is the type of landscape seen in this painting. The green plain gives way to hills gently rising and falling, a village nestling among them, their contours marked by lines of trees and their distance suggested in aerial perspective by further colour changes. It is noticeable here that the prince and the girl have their gaze locked on each other: his is very serious, hers is slightly alarmed. Her nearer companion slightly smiling is questioning whether she knows what she is doing, while the other girl looks alarmed for her friend.

An Avadhi version of the main episode is in the Gentil Collection in Paris, clearly based on something very similar to this painting (Hurel, no. 140, p. 28). The prince here has reached up to grasp the pot with his left hand in order to tilt the spout towards his mouth. In the Paris version, he has pulled the pot down a little so that it is spouting water into his other hand.

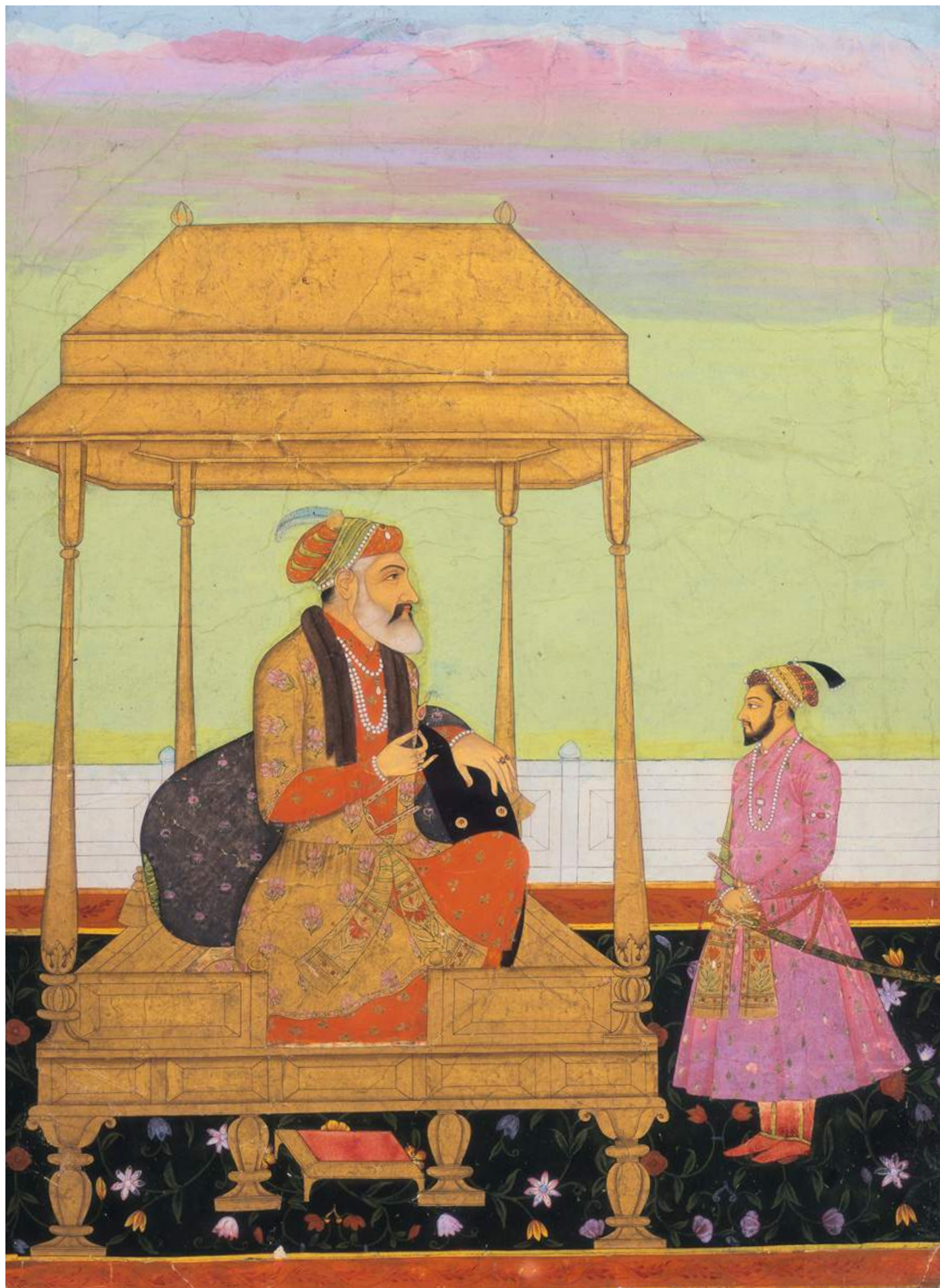
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 Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010









THE ELDERLY SHAH JAHAN AND HIS ELDEST SON DARA SHIKOH

MINIATURE

HEIGHT: 27.5 CM, 10 ⁷/₈ IN
WIDTH: 20 CM, 7 ⁷/₈ IN

MINIATURE ON VERSO

HEIGHT: 18 CM, 7 IN
WIDTH: 12.2 CM, 4 ⁷/₈ IN

FOLIO

HEIGHT: 43 CM, 17 IN
WIDTH: 32.8 CM, 12 ⁷/₈ IN

Opaque watercolour on paper heightened with gold, with a border of gilt tendrils on a sage green ground, laid down in an album page with reticulated gilt-edged red feather motifs, on the verso the same motifs but in green, at the centre a spray of flowers, Murshidabad, circa 1760-75

PROVENANCE

Maggs Bros., London, circa 1980
Lloyd Collection, London, circa 1980-2011



DECCAN, 1680-1700

SUBJECT

The elderly Emperor Shah Jahan is seated in a golden canopied throne placed on a carpet on a terrace. One hand holds a turban ornament, the other rests lightly on the bolster supporting him. Facing him stands his eldest son Dara Shikoh, his hands respectfully clasped in front of him. The green ground beyond merges into a sky filled with gold and purple clouds above. Both men appear as they would have around 1650 in the Mughal originals on which this composition is based. It would seem to have been based on two different original paintings, given the disparity in size between father and son. Such disparities did not bother Deccani artists. Where Dara Shikoh and his father are shown together, Dara is normally holding out his hands to receive or give a jewel or a turban ornament, as in Pal, no. 79.

Copies of the portraits of the Mughal emperors and princes are a feature of Deccani painting in the late seventeenth century, see Falk & Archer, nos. 463 & 471. While there was a considerable European market for such albums, of which the Witsen Album in the Rijksmuseum is the most well-known example (see Scheurleer), there was also a demand within India itself, as here, where the painting has been mounted for inclusion in an Indian *muraqqa'*

VERSO

The verso contains a large spray of impossible purple flowers springing from a single stem with dark green leaves, all of them carefully bent to show the artist's virtuosity in foreshortening. A similar arrangement is found in a painting in the Custodia Collection, Paris (see Gahlin, pl. 48), in orange and green rather than purple and green, on the verso of an Avadhi painting. Both leaves and flowers in our painting are outlined in gold. Another spray appears on the verso of a provincial Mughal painting now in the Virginia Museum of Fine Arts (Dye, no. 92). In the general hardness of the style, it may be related to the large floral sprays painted on the back of the major Johnson Murshidabad *Ragamala* of circa 1760 (Falk & Archer, no. 370, pp.480-87).

REFERENCES

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- Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
- Scheurleer, P. L., 'Het Witsenalbum: Zeventiende - eeuwse Indiase portretten op bestelling' in *Bulletin van het Rijksmuseum*, Amsterdam, 1996, vol. 44, pp. 167-254
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MINIATURE

HEIGHT: 24 CM, 9 ½ IN

WIDTH: 14 CM, 5 ½ IN

FOLIO

HEIGHT: 48 CM, 18 ¾ IN

WIDTH: 35.5 CM, 14 IN

Opaque watercolour on paper heightened with gold, laid down in an album leaf with triple borders of gold floral and arabesque decoration, miniature extended on all four sides; the verso with a blind panel decorated in the same manner, inscribed with a Hindi inventory note and a value of 24(?) rupees

PROVENANCE

Colnaghi, London, 1978
Lloyd Collection, London, 1978-2011

PUBLISHED

Falk, T. and Digby, S., *Indian Painting: Mughal and Rajput and a Sultanate Manuscript*, P. & D. Colnaghi & Co., London, 1978, no. 35
(as Mughal, circa 1700, unillustrated)

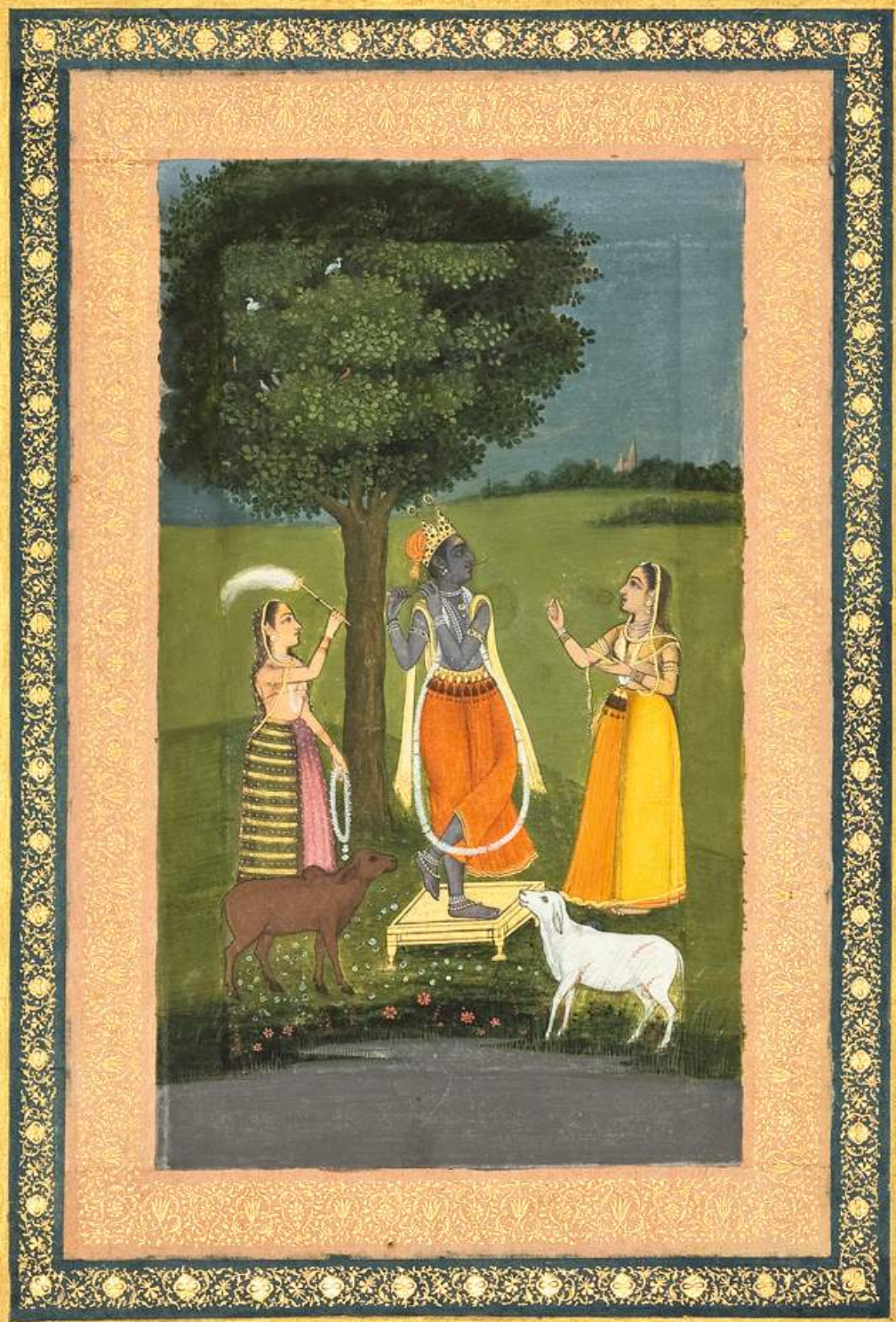
AMBER, LATE 17TH CENTURY

Krishna is standing on a gold stool playing a slender red flute, wearing an orange *dhōti* and turban with a jewelled crown. Two *gopis* attend him, one waving a white chawrie, the other offering him a treat perhaps a *pan*, while two calves by a pool in the foreground look up adoringly. The foreground is sprinkled with flowers, while behind the figures the plain green ground recedes without interruption to hills crowned by smudgy trees. A large tree dominates the composition, its leaves treated naturalistically.

While Hindu subjects such as *ragamala* sets had been on the fringes of imperial Mughal painting in the seventeenth century, at the end of that period, once the baleful influence of Aurangzeb had been removed, Mughal artists began to experiment again with these topics. The exploits of Krishna with the *gopis* in particular allowed plenty of scope for lyrical expressiveness. It is understandable therefore that paintings such as these mounted in Mughal album pages were once thought to be Mughal. Work since then however has revealed that the Amber court style in particular was fully Mughalised (no. 2 of this catalogue) by the mid-seventeenth century (Glynn, pp.67-93), with a parallel stream of development in a more indigenous Rajput tradition (Das, pp.41-56). The present painting would seem to have been included in the same large *muraqqa'* that no. 11 of this catalogue comes from. The tree and the landscape here are Mughal, circa 1700, (Das, fig. 13), while the figures are more traditionally Rajput. As with many Amber paintings, it has been extended on all four sides in order to fit within an undeniably grand Mughal-style album page, with beautiful floral sprays in gold on a buff ground on both recto and verso.

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Das, A.K., 'Court Painting for the Amber Rulers circa 1590-1727' in *Court Painting in Rajasthan*, ed. A. Topsfield, Bombay, 2000, pp. 41-56



کمریان ایکسریک تیک چھند پریا

او تر سقہ پریا نکمین پریان

یکسریک تیک چار جلد دھر

دیکھن شاہزادی کون لڑھو



ANGELS DESCEND FROM THE HEAVENS TO VISIT A PRINCESS

AN ILLUSTRATION TO THE *GULSHAN-I 'ISHQ*, A ROMANCE
WRITTEN IN DECCANI URDU BY NUSRATI, COURT POET
TO SULTAN 'ALI ADIL SHAH II OF BIJAPUR (R. 1656-72 A.D.)
DECCAN, CIRCA 1700

MINIATURE

HEIGHT: 22.3 CM, 8 $\frac{3}{4}$ IN
WIDTH: 14.4 CM, 5 $\frac{3}{4}$ IN

FOLIO

HEIGHT: 39.5 CM, 15 $\frac{1}{2}$ IN
WIDTH: 23.5 CM, 9 $\frac{1}{4}$ IN

INSCRIBED ON THE RECTO WITH
TWO LINES AND A CATCHWORD AT LOWER LEFT,
ON THE VERSO WITH ELEVEN LINES WRITTEN
IN *NASKHI* SCRIPT IN DECCANI URDU

Opaque watercolour heightened
with gold and silver

PROVENANCE

Christie's, London, 1979
Lloyd Collection, London, 1979-2011

PUBLISHED

Christie's, *Important Islamic and Indian
Manuscripts and Miniatures*, London,
11 October 1979, lot 187
Zebrowski, M., *Deccani Painting*,
London, 1983, p. 224, fig. 195

A princess lies sleeping on a pearl-fringed silver bed within her chamber, while her lady-in-waiting sleeps on the terrace outside with candles burning and an impressive silver water-cwer. From an evocative blue star-studded moonlit sky, nine angels somersault down to visit her in a cascade of pearls, gold and silk brocade. The pavilion is of white marble inlaid with floral decoration, a richly worked curtain gathered up in swags hangs over the front of the chamber and on the roof is a marble kiosk decorated with vessels in niches. Princess and maid are enveloped in white saris trimmed with silver, the jagged curves of which echo the swags in the curtain hanging above.

The unique design and palette of this evocative Deccan night-scene painting dramatically contrast the cascade of colour heralding the descent of the angels with the monochrome world of the cool, silent, moonlight-suffused palace. This is probably the finest page from what is unquestionably the finest Deccani manuscript of the period, outstanding for its calligraphy, its superb technical accomplishment and its poetical fantasy.

THE MANUSCRIPT

The folio is from a romance written in Deccani Urdu, one of seven sold at Christie's in 1979, first identified by Dan Ehnborn (1985) as the *Gulshan-i 'Ishq* ('the Rose-garden of Love') by the Bijapuri court poet Nusrati. It is written in an elegant *naskhi*, on fine polished paper, in two columns without any dividing rules or margins, the number of lines varying between five and twelve. When an illustration is included on the page, the text is divided by a gold floral motif between gold rules, the whole surrounded by a gold margin between double gold rules, with a similar outer border.

The unpublished colophon (Christie's, 1979) notes that the work was written by an unnamed author who 'lived during the reign of 'Ali 'Adil Shahi, under whom I grew prosperous'. This would be 'Ali 'Adil Shah II of Bijapur (b. 1637) who ruled 1656-72 A.D., but there is no indication of a royal patron for the manuscript. After that monarch's death, his four year old heir Sikandar was not in a position to be a patron, as his reign was consumed by a civil war ending with the capture of Bijapur by the Mughals in 1686. Artists migrated from the capital to provincial centres and also to Golconda during this period. Discussing this painting in 1983, Zebrowski (p. 222) observes that "the women's large languorous eyes and dusky complexions derive from [circa 1660] portraits of Sultan Ali Adil Shah II". He argues that the miniatures are painted in a transitional style, predominantly Bijapuri but with certain Golconda and emerging Hyderabad features, suggesting circa 1700 as a date for their production.

While the seven folios sold at Christie's generally display layered compositions that are typical of earlier Bijapuri and Golconda work, their schematic layered landscapes prefigure much eighteenth century work. The two further folios, formerly in the Ehrenfeld Collection (Ehnborn, pp. 90-91, nos. 37-38), which have emerged since confirm this, along with a third, *Raja Bikram and the angels*, in the Minneapolis Institute of Arts, bringing the total to ten. One of the two Ehrenfeld folios, *The lovesick Prince Manohara falls unconscious into his father's lap*, (Ehnborn no. 38) for instance, similar in subject to one of the Christie's paintings, has an architectural background that leads on seamlessly to that typical of mid-eighteenth century Hyderabad such as the *ragamala* in the Richard Johnson Collection (Falk & Archer, no. 426). The style of brilliant colouring against white went on to have a lasting influence on later manuscripts from Hyderabad.

We are grateful to Leena Mitford and Mahmud ul-Haq of the British Library, who have confirmed that the text of this leaf is in fact from the Gulshan-i 'Ishq.

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13 A PRINCELY PARADISE

MINIATURE

HEIGHT: 34.7 CM, 13 ½ IN

WIDTH: 22.2 CM, 8 ¾ IN

PAGE

HEIGHT: 38 CM, 15 IN

WIDTH: 25.5 CM, 10 IN

Opaque watercolour on paper
heightened with gold

PROVENANCE

Christie's, London, 1980

Lloyd Collection, London, 1980-2011

PUBLISHED

Christie's, *Important Islamic and Indian Manuscripts and Miniatures*, London, 24 April 1980, lot 153

KISHANGARH, 1760-70

Two nimbate princes are watching the sunset, seated together on a terrace filled with birds. One of the princes is feeding a peacock. In the foreground two lordly attendants are bearing a gold vessel and playing a *vina*, while grooms hold the royal mounts. Beyond the terrace and the empty pavilion, the luxuriant forest is filled with parakeets and other birds. In the distance the wooded landscape is dotted with palaces, temples and tanks. Women are proceeding from the distant town to fill their water pots from the tank and from a well. A fiery sky completes the idyllic picture. The two princes are possibly intended to be Sawant Singh and his younger brother Bahadur Singh, who disputed the succession of Kishangarh after their father Raj Singh died in 1748. Sawant Singh had to content himself with Rupnagar while his younger brother held onto Kishangarh itself.

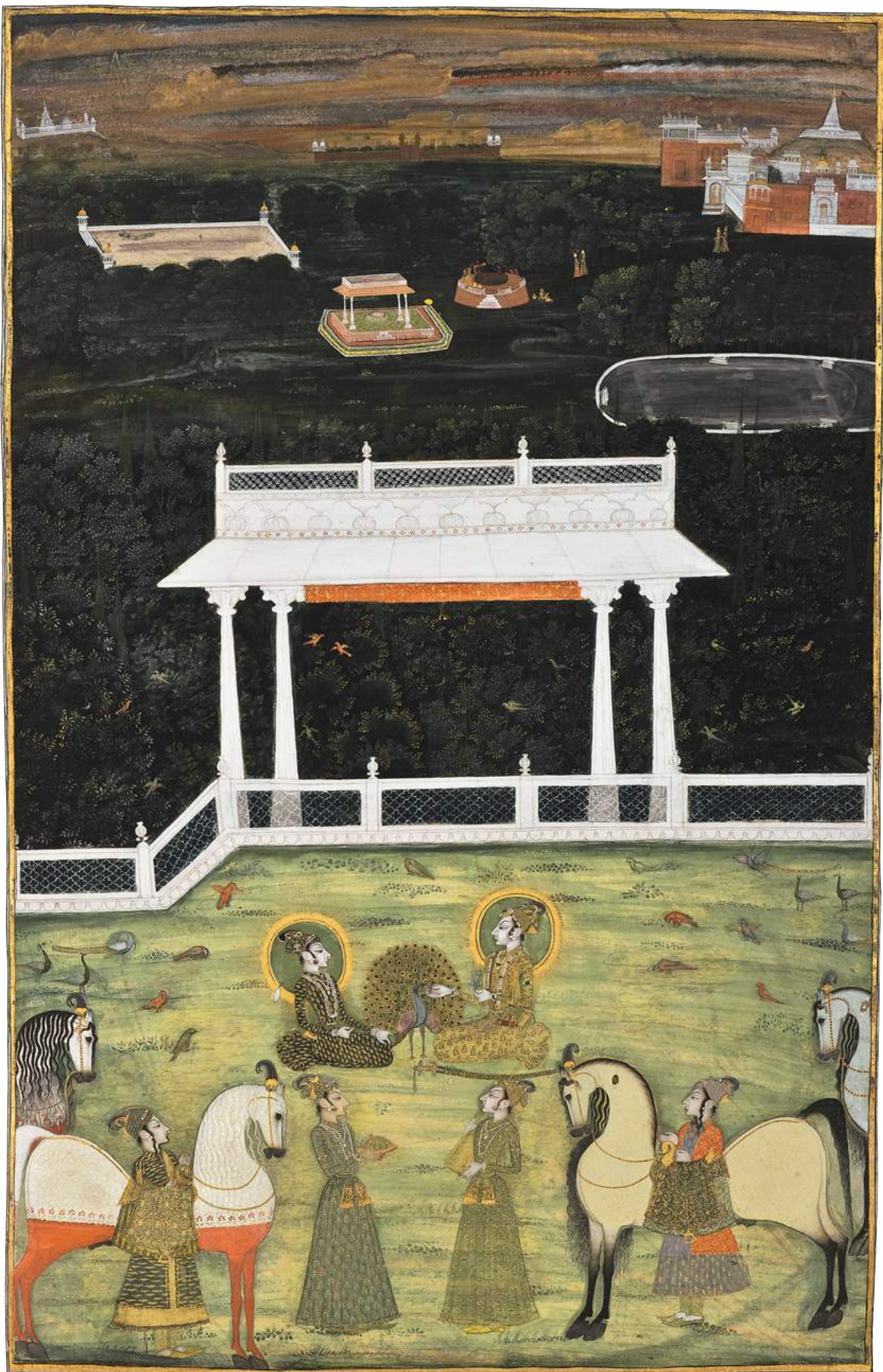
The Kishangarh style was established by the master artist Nihal Chand, whose influence was paramount in the development of the idiosyncrasies of Kishangarh painting. The dark luxuriant forest populated by brightly coloured birds and the white marble pavilion are found in Nihal Chand's depictions of Radha and Krishna (Dickinson & Khandalawala, pls. I & IX). Patronised by Raja Sawant Singh, he produced his finest work circa 1735-57.

Characteristic of the later Kishangarh school, however, is the extraordinary outline of the horses, with swan necks swooping down to exaggeratedly thin withers, and puffed up chests and rumps. Bhavani Das, a Mughal artist who worked in Kishangarh in the 1720s, began this trend. Here the silhouette is more exaggerated than the stallion in an earlier painting, such as *Krishna approaching the village maidens*, circa 1735-40, in the Polsky collection, New York (Topsfield, no. 65). The hennaed lower parts with floral decoration of grey horses are found in the Polsky painting as well as many other later Kishangarh paintings (see Losty, no. 40). The extraordinarily long and curled manes of the horses here recall the similar treatment of the horse's mane in the portrait of *Atachin Beg Bahadur Qalmaq out hunting* in the British Museum, assigned by Zebrowski (fig. 185) to either the Deccan or Kishangarh. The thin covering of green wash in the foreground, found in Kishangarh paintings of this period (see Mathur, pls. 23 & 29-30; Ehnbon, nos. 73-75) has allowed many obvious *pentimenti* to show through.



REFERENCES

- Dickinson, E. and Khandalawala, K., *Kishangarh Painting*, New Delhi, 1959
- Topsfield, A., ed., *In the Realm of Gods and Kings: Arts of India*, London, 2004
- Losty, J.P., *Indian Miniatures from the James Ivory Collection*, exhibition catalogue, Francesca Galloway, London, 2010
- Zebrowski, M., *Deccani Painting*, London, 1983
- Mathur, V.K., *Marvels of Kishangarh Painting from the Collection of the National Museum*, New Delhi, Delhi, 2000
- Ehnbon, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985



MINIATURE

HEIGHT: 26 CM, 10 ¼ IN

WIDTH: 27.4 CM, 10 ⅞ IN

Opaque watercolour on paper
heightened with gold and silver

PROVENANCE

Colnaghi Oriental-Michael Goedhuis Ltd.,
London, 1982
Lloyd Collection, London, 1982-2011

MURSHIDABAD, CIRCA 1770

Two of her women lead a lady to her chamber, with female musicians behind to accompany her, and another woman in front with a torch fed from an oil lamp to light the way. Behind on the terrace a woman tidies the bed that has been prepared for the lady and her lover, and another with a staff of office stands guard by the door. The lady is clearly despondent and the reason for her disappointment is suggested by the threatening rain clouds which appear to have been responsible for the non-arrival of her lover. The scene is set on a multilevel terrace which links together the pavilion on each side. Beyond the terrace lie parterres of flowers and the garden wall. The whole tonality of the painting is dark, as befits its subject.

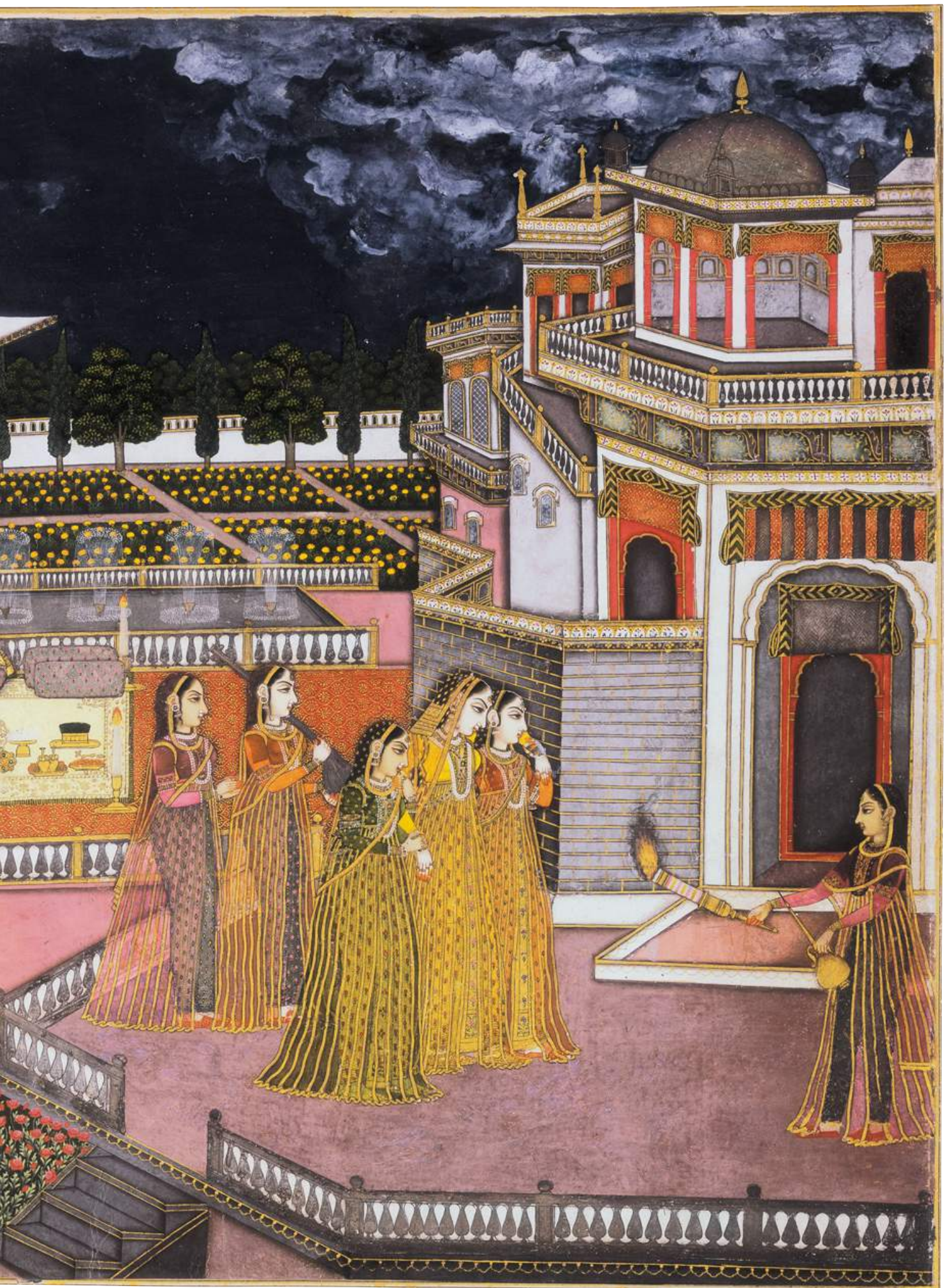
The scene of a lady escorted to bed was a popular subject for Mughal artists. One of the earliest depictions of this specific iconography of a lady disappointed by her lover would appear to be no. 4 of this catalogue, (circa 1655), but later examples are also found in Poster, no. 55, Hurel, no. 160 and Ray, no. 61.

The figures with their gold striped gowns are found in many Mughal and provincial paintings from the mid-eighteenth century, most usually in Avadh and Murshidabad. Here the piled up architecture seems more typical of what is found in the Deccan in the eighteenth century, but is also occasionally found in Murshidabad paintings. A stylistically comparable painting of a religious ceremony by night is in the Khalili collection (Leach, no. 54, there attributed to Lucknow).

REFERENCES

- Poster, A. G. et al., *Realms of Heroism: Indian Paintings at the Brooklyn Museum*, New York, 1994
Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010
Ray, S., *Indian and Islamic Works of Art*, exhibition catalogue, London, 2008
Leach, L.Y., *Paintings from India: the Nasser D. Khalili Collection of Islamic Art*, vol. VIII, London, 1998





KRISHNA WATCHES RADHA TAKING HER EVENING BATH

MINIATURE

HEIGHT: 27.2 CM, 10 7/8 IN

WIDTH: 20.8 CM, 8 1/4 IN

PAGE

HEIGHT: 37.7 CM, 17 1/2 IN

WIDTH: 30.7 CM, 12 IN

Opaque watercolour with gold on paper; inscribed on the verso with a hastily written Hindi verse and a note that the value is 8 rupees

PROVENANCE

Rudolf van Leyden (1908-83), Bombay
Colnaghi Oriental-Michael Goedhuis Ltd.,
London, 1982
Lloyd Collection, London, 1982-2011

PUBLISHED

Archer, W.G., *Indian Painting in Bundi and Kotah*, London, 1959, fig. 19

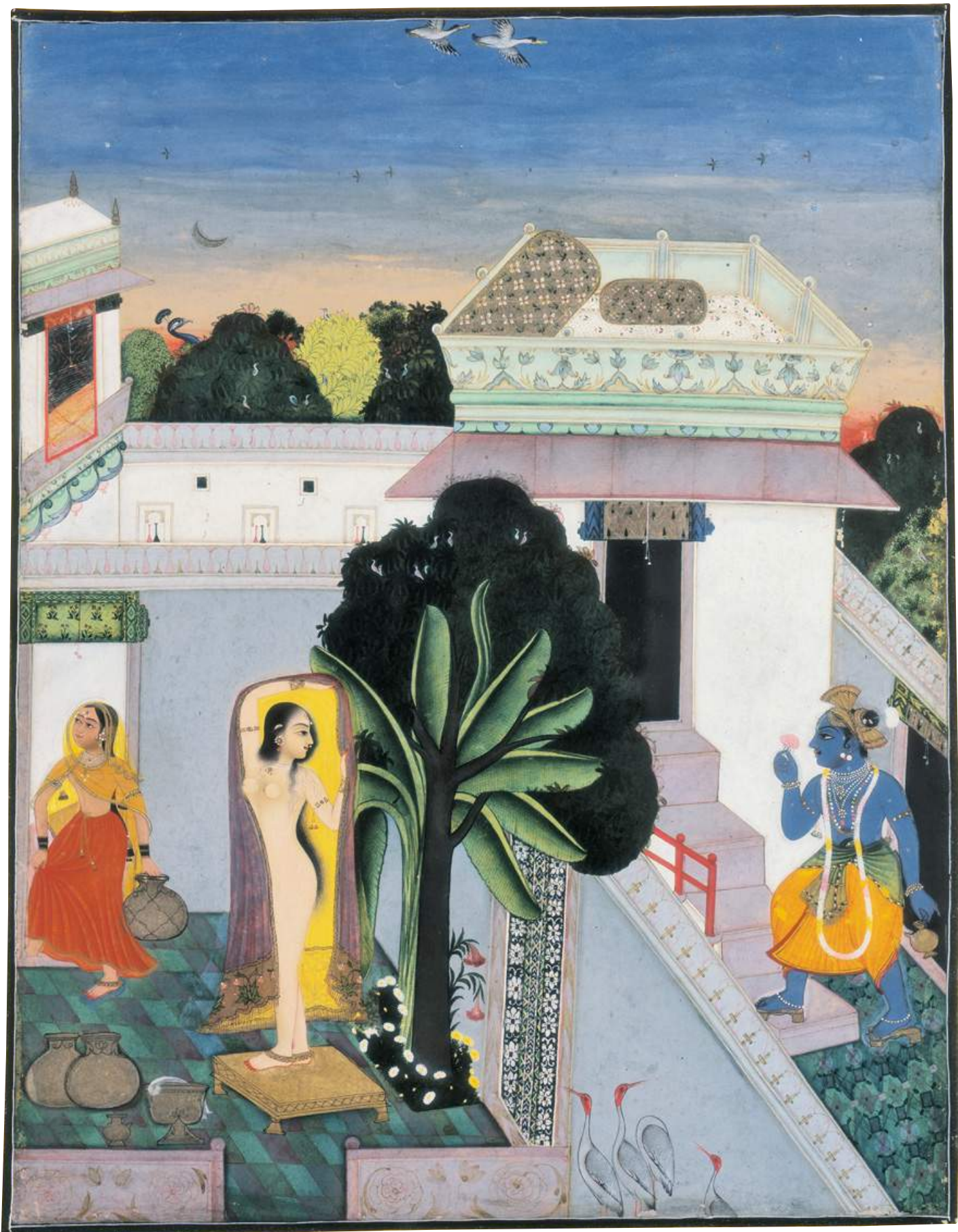
BUNDI, CIRCA 1770

It is evening in Brindaban, the ancient forest region near Mathura, where Krishna spent his childhood. The crescent moon has just risen, pairs of birds are already nesting in the trees, apart from a pair of geese winging their way across the darkening sky that is still suffused with red and gold. In the internal courtyard of her house Radha is taking her bath, the water being supplied by the maid who is returning into the house to fetch more. Radha's attention is caught by the sound of Krishna entering the outer courtyard, his foot is already on the lower step leading to her front door. The artist leaves deliberate ambiguity as to whether or not the lovers can see each other – certainly they appear to be gazing at each other intently although wall and trees would seem to intervene. On a rooftop terrace, a bed awaits them.

Bundi painting in the later eighteenth century is a hedonistic art, portraying ladies enjoying themselves in various situations. Much had been absorbed from Mughal painting of the Muhammad Shah period (1719-48), with modelled figures and a fine control of space as well as a fondness for large expanses of white architecture, in what Barrett & Gray call the "white" style. Ladies in three-quarter viewpoint with protruding eyelashes often appear, as here. For comparison see a contemporary painting including a maid catching a cat in the British Museum, Ahluwalia, fig. 37. Also prevalent in this period is a fondness for heavy shading in black round the face as if casting a shadow. The way the lady is depicted at her bath with her hands raised holding her garment is similar to other Bundi paintings of the period, as in a bathing lady looking in a mirror in the Allahabad Museum (Barrett & Gray, p. 148).

REFERENCES

Ahluwalia, R., *Rajput Painting: Romantic, Divine and Courtly Love from India*, London, 2008
Barrett, D., and Gray, B., *Indian Painting*, Geneva, 1978



A PRINCESS COOLING HER FEET IN A POOL AT NIGHT

MINIATURE

HEIGHT: 18.9 CM, 7 ½ IN

WIDTH: 13.4 CM, 5 ¼ IN

PAGE

HEIGHT: 45 CM, 17 ¾ IN

WIDTH: 29.2 CM, 11 ½ IN

Opaque watercolour on paper heightened with gold, laid down on a cream album leaf with reticulated gold-bordered green foliate motifs, the miniature with a border of gilt garlands on a sage green ground; the verso inscribed *No.3* in a nineteenth century italic ink hand

PROVENANCE

Christie's, London, 1986

Lloyd Collection, London, 1986-2011

PUBLISHED

Christie's, *Islamic, Indian, South-East*

Asian Manuscripts, Miniatures and

Works of Art, London, 11 June 1986, lot 147

MUGHAL, 1810-20

A lady, richly bejewelled and wearing a transparent robe, is seated on the edge of a pool, anxiously awaiting the arrival of her lover. Four handmaidens are in attendance in a row behind her, carrying the necessary items for a night of love. On the terrace beyond, lit by six candles, a bed prepared for two awaits them. Fireworks light up the night sky beyond the garden wall.

While all the better artists had left Delhi by 1765 for safer and more rewarding cities elsewhere, some artists must have stuck it out in the beleaguered city, especially after the return of the Emperor Shah 'Alam II in 1772, in order for artistic production to be resumed so readily after the Company's takeover in 1803. Falk & Archer assign a small number of paintings to Delhi in the last quarter of the eighteenth century (pp. 126-29), but readily admit that some of them might have been executed elsewhere. This painting too might have been assigned to that group, were it not for the robe loosely gathered round the bathing lady, that is handled in a technique similar to that used by the Delhi artists of the Fraser Albums in 1815-16. This artist too has developed an interest in depicting shadows beneath his figures in a manner that is also seen in the Fraser Albums (see Archer & Falk, no. 68). For a Muhammad Shah period version of the same subject, where the lady is called Gulbadan Begum, see Ray, no. 59.

REFERENCES

Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

Archer, M. and Falk, T., *India Revealed: the Art and Adventures of James and William Fraser 1801-35*, London, 1989

Ray, S., *Indian and Islamic Works of Art*, exhibition catalogue, London, 2006



17 THE MONTH OF SRAVANA

MINIATURE:
HEIGHT: 24.1 CM, 9 ½ IN
WIDTH: 18.2 CM, 7 ¼ IN

PAGE:
HEIGHT: 30.2 CM, 11 ¾ IN
WIDTH: 25.3 CM, 10 IN

Opaque watercolour on paper
heightened with gold and silver

PROVENANCE
Colnaghi Oriental-Michael Goedhuis Ltd.,
London, 1982
Lloyd Collection, London, 1982-2011

AN ILLUSTRATION TO A BARAHMASA SERIES
SCHOOL OF SAJNU
MANDI, 1810-20

A prince and his beloved confront each other on a terrace. He is equipped to go hunting with sword and *katar* stuck in his cummerbund, his quiver of arrows at his side and his bow before him. She raises the finger of one hand admonishingly and holds out the other in supplication. At the gate await his companions, one with a spear, while the maidservant seems uncertain whether the prince will actually go with them or not. Beyond the terrace is a pavilion with a bed awaiting the lovers, with a view through the arches of trees entwined with flowering creepers, while the valley below rings with the cries of peacocks and other birds. Lightning flashes in the sky and cranes revel below the black rolling thunderclouds. A border of stylised red and green jewels set in gold surrounds the painting.

The painting is from a *Barahmasa* series illustrating the twelve months, here the month of Sravana, the first of the rainy season months.

In the words of Kesvadasa:

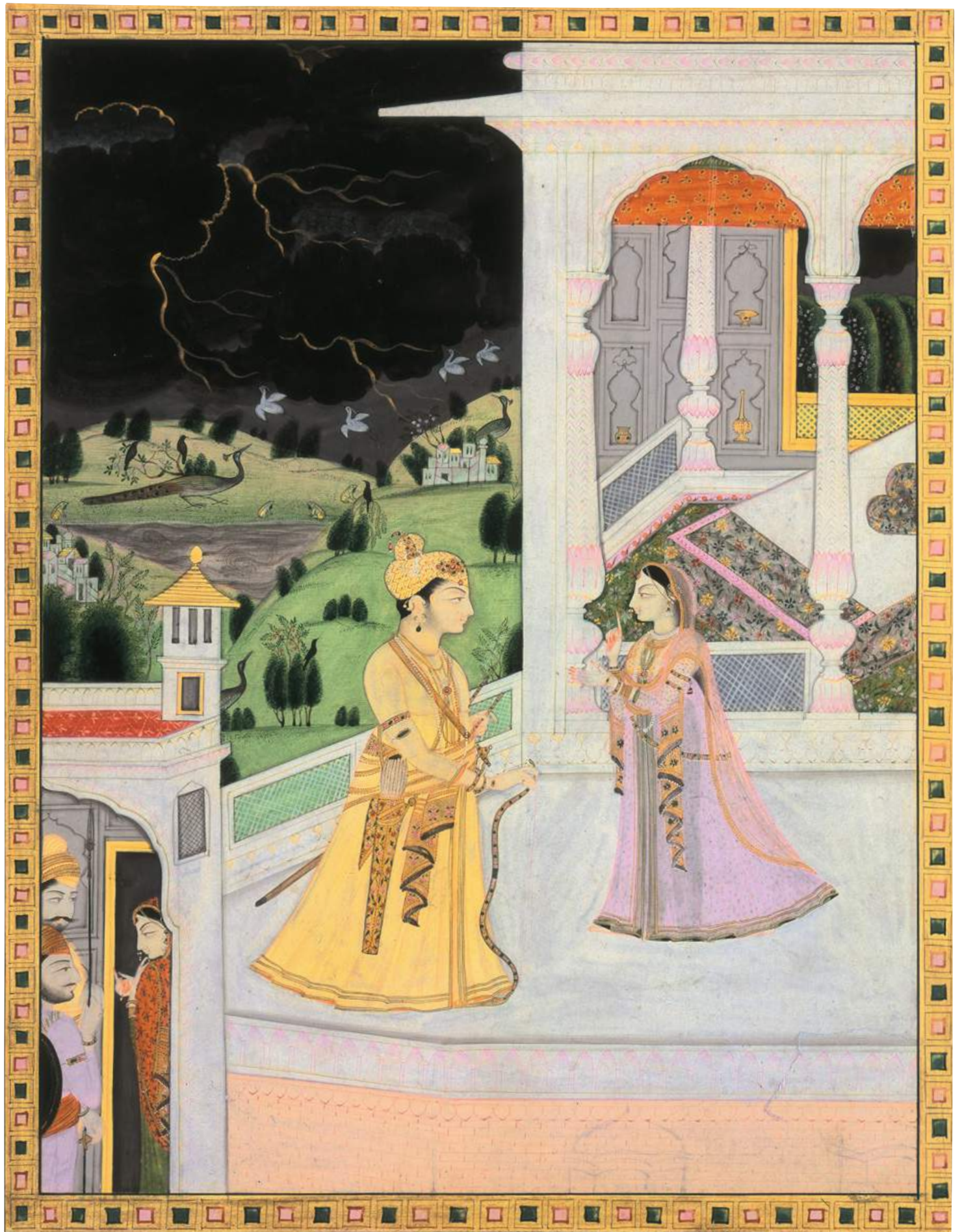
*The streams look so lovely as they rush to meet the sea,
The creepers enchant the eye embracing young trees lovingly,
The lightning flashes restlessly as she sports with rolling clouds,
The peacocks with their shrill cries announce the mating of earth and sky,
All lovers meet in this month of Savan, why forsake me then, my love?*

(Translation by Randhawa, p. 190)

The lovers are very close to a pair in another *Barahmasa* painting, illustrating the month of Asvin, in the Victoria and Albert Museum (Archer, MANDI, 45), stated by Archer to be almost certainly by Sajnu himself. This artist springs to prominence at Mandi from 1808 with various sets commissioned by or dedicated to Raja Isvari Sen (1788-1826). He is known to have been an artist originally from Kangra and was responsible for changing the Mandi court style into one that was much influenced by Guler and Kangra painting. The somewhat squat, slightly portly figure of the prince, his turban decorated with two sarpeches, is derived from that of Isvari Sen himself in another of Sajnu's paintings, dated 1808, showing the Raja worshipping Siva (Archer, MANDI, 46).

REFERENCES

Randhawa, M.S., *Kangra Paintings on Love*, New Delhi, 1962
Archer, W.G., *Indian Painting from the Punjab Hills*, London, 1973





OTHER PROPERTIES

MINIATURE

HEIGHT: 22.9 CM, 9 IN

WIDTH: 12.7 CM, 5 IN

FOLIO

HEIGHT: 34 CM, 13 3/8 IN

WIDTH: 23 CM, 9 IN

Opaque watercolour on paper with gold, laid down within the illuminated borders of a page from a manuscript of the *Farhang-i Jahangiri*, on the reverse thirty-five lines of the Persian text of that work in black and red *nasta'liq*

PROVENANCE

Georges-Joseph Demotte
(1877-1923), Paris

Christie's, London, 1995
Private collection, Paris, 1995-2011

PUBLISHED

Christie's, *Islamic Art and Indian Miniatures*, London, 25 April 1995, lot 8a

**A LEAF FROM THE BRITISH LIBRARY - CHESTER BEATTY LIBRARY
AKBARNAMA MANUSCRIPT
IMPERIAL MUGHAL, 1603-04**

THE THREE IMPERIAL AKBARNAMA MANUSCRIPTS

The *Akbarnama*, a history of the reign of Akbar, was commissioned by the Emperor and written by his prime minister and friend Abu'l-Fazl.

Three major imperial manuscripts, all incomplete, are known, comprising one in the Victoria and Albert Museum, circa 1590 (Stronge, pp.36-85); a second, circa 1595-1600, perhaps commissioned by the Emperor's mother Hamida Banu Begum, of which various pages are now scattered in different international collections, (Leach, 2004); and a third, dated to 1603-04, copied by the famous calligrapher, Maulana Muhammad Husain Kashmiri, known as *Zarin Qalam* ('Golden-pen,' see no. 1 of this catalogue). The majority of the third version's leaves are split between the British Library (volume 1: the history of the Mughals up to the childhood of Akbar, with 39 miniatures, for which see Titley, no. 11) and the Chester Beatty Library (volumes 2 & 3: recording events from Akbar's reign itself, with 61 miniatures, for which see Leach 1995, pp. 232-300).

Seven miniatures were earlier removed by Demotte from the British Library volume, but all are now accounted for (Leach 1995, p. 241, note 15), while 51 miniatures are missing from the Chester Beatty volumes (*ibid.*, note 16, with attempted identifications). Two inscriptions on different paintings of this third version date the pages to the forty-seventh regnal year of Akbar (1603-04). This has been read as the forty-second year by John Seyller (1987), but this opinion has been refuted by Robert Skelton followed by Leach (1995, p. 240 and note 20). Whereas the Chester Beatty date is slightly ambiguous and could be read as forty-two, there is no room for ambiguity with the British Library volume which can only be read as forty-seven.

This painting is ostensibly the left hand side of a double page composition. The hunters with their long forked spears look exhausted as they return to camp. The mahouts on top of the elephants are preparing to hobble them again outside the camp as assistants throw up ropes to them. As well as being tied round their legs, the ropes are tied all round the elephants' body rather like a package. Other men bring home the hunting cheetahs, one being carried in a litter, the other being led on a lead. Two tame blackbucks who acted as decoys are being led back to camp, while some men carry the dead does round their shoulders.



This is an exceptionally vivid page allowing a glimpse into the practicalities of *shikar* in the world of the imperial Mughals. It is also very noticeable how all the figures interact with one another in a way that is typical of the new younger generation of artists in the early years of the seventeenth century: Balchand, Govardhan, Daulat and so on. With their facial expressions and gestures being so vivid, it is obvious that they are all focussed on something that is happening to the left of the present page, as despite its new positioning as a left hand page in the *Farhan-i Jahangiri*, it is in fact a right hand page.

The Victoria and Albert Museum's *Akbarnama* covers the period from 1560 to 1577, while the Chester Beatty volume of the 1603-04 manuscript runs from 1556 to 1579. The earlier manuscript contains four specific hunt scenes where cheetahs are portrayed, of which only one, in the regnal year five or 1560-1 (Stronge, pl. 39), is also portrayed in the Beatty volume (Leach 1995, p. 257). It would seem that here as in several other instances the Beatty manuscript illustrated episodes that are different to the earlier manuscript. The last part of the third volume has completely disappeared, but all the known missing pages can be accommodated within the time span covered by the Beatty volume.

BORDERS FROM THE FARHANG-I JAHANGIRI

The painting has been laid on to a leaf of the Persian lexicon known as the *Farhang-i Jahangiri* by Mir Jamal al-Din Husain Inju, a manuscript prepared for Jahangir and dated 1608, with its distinctive borders decorated all in gold with figures, angels, animals, grotesques and so on, strategically placed among naturalistic sprays of leaves and flowers. The only known major group of untouched leaves from this manuscript is in Dublin (see Leach, pp. 321-24). The inscriptions on the illuminated page here relate to the lexicon, not the subject matter of the painting. The inscription in the lower-left hand corner is a catch-word written on the illumination of the lexicon, revealed by some damage in this corner of the miniature. A number of other miniatures from this manuscript were re-mounted in this way by the Paris dealer, Georges-Joseph Demotte, who published eleven miniatures in these borders in his 1930 catalogue (see Blochet).

REFERENCES

- Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002
- Leach, L.Y., "Pages from an Akbarnama" in Crill, R., Stronge, S. and Topsfield, A., ed., *Arts of Mughal India: Studies in Honour of Robert Skelton*, London, 2004, pp. 42-55
- Titley, N.M., *Miniatures from Persian Manuscripts: a Catalogue and Subject Index of Paintings from Persia, India and Turkey in the British Library and British Museum*, London, 1977
- Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995
- Seyller, J., 'Scribal notes on Mughal Manuscript Illustrations', in *Artibus Asiae*, vol. 48, Zürich, 1987, pp. 247-77
- Blochet, E., *Catalogue of an exhibition of Persian paintings from the XIIth to the XVIIIth century: formerly from the collections of the shahs of Persia and of the great moguls: held at the galleries of Demotte Inc., New York City, New York, 1930*



Detail



19 PORTRAIT OF A FALCONER

MINIATURE

HEIGHT: 13.5 CM, 5 ¼ IN
WIDTH: 8 CM, 3 ⅛ IN

DRAWING

HEIGHT: 11 CM, 4 ⅜ IN
WIDTH: 17 CM, 6 ⅝ IN

ALBUM PAGE

HEIGHT: 25 CM, 9 ⅞ IN
WIDTH: 35 CM, 13 ½ IN

INSCRIBED *AMAL-I BANDA DAR
GULA MUHAMMAD SHARIF*, 'WORK OF
THE SERVANT OF THE COURT
MUHAMMAD SHARIF'

Opaque watercolour on paper heightened with gold, the reverse with a Mughal drawing of a composite elephant led by a horn-blowing *div*, ridden by a *peri*, eighteenth century, with blue border laid in a gold-sprinkled album page, inscribed in the margin *qaimat-i fil* 'The value of the elephant 62 [rupees]' with the number 62 written in *raqam*

PROVENANCE

Private collection, Europe, late 1960s-2011

CIRCLE OF AQA RIZA

MUGHAL, EARLY 17TH CENTURY

SUBJECT

This elegant variation on a subject from Safavid Iran comes out of the artistic milieu with which Prince Salim, Akbar's son and heir, had immersed himself both at his father's court and after his rebellion, 1600-04, when he established a separate court at Allahabad. In youthful rebellion against his father's aesthetic taste, Salim had deliberately patronised artists from Iran or who preferred the decorative Iranian way of painting, rather than the increasingly naturalistic taste of Akbar's own studio.

A man dressed in a long orange-red *jama* secured by a twisted gold cummerbund round his waist, wearing green boots and a pointed hat, is resting easily on a pile of purple rocks, his weight supported by his left arm resting on a rock, his right knee raised up and supporting his gloved right arm on which is perched a falcon. The man looks with a worried, questioning gaze at the falcon which turns its head away. Behind the rocks rises a sapling which serves to help the man support himself with his left arm. The ground is left bare apart from two flowering plants above which serve as space-fillers. The man's *jama* is fastened at the right which is specifically an Indian, save that his twisted cummerbund and triangular hat are found on Persian portraits of the late sixteenth and early seventeenth century. The hat seems to mark him as a servant of the Persian court (Canby 1999, pl. 76; Canby 1998, no. 48). The former painting is specifically of a falconer with a hawk on his wrist.

ARTIST

An inscription by the falconer's right leg ascribes the painting to Muhammad Sharif. This is the son of the famous earlier court painter Khwaja 'Abd al-Samad, who was one of two artists from the Safavid court Humayun recruited to return to India with him in 1555. His work remained distinctively Persian throughout Akbar's reign. His son is mentioned as Sharif Khan in both the *A'in-i Akbari* and the *Tuzuk-i Jahangir*. He is known to have become a favourite companion of Jahangir as a prince and then courtier when he assumed the throne, being promoted to Amir al-Umara.

The painting, however, bears no resemblance to Muhammad Sharif's rare signed work. This includes two folios in the Ardeshir-Keir *Khamsa of Nizami*, circa 1585 (Robinson et al., pp. 240, 242), and a page in the Los Angeles County Museum, dated 1590-1, showing a hunting scene which bears the same inscription as in the Nizami (Pal, no. 55), but is



widely thought to be by 'Abd al-Samad, Muhammad Sharif's father (Beach, no. 5). Pal (p. 220) suggests that it may be after a sketch by his father. None of Muhammad Sharif's other work (for which see Verma, pp. 299ff.), which ceases with the 1591 painting, bears any resemblance to this Persianate painting.

The style of the painting suggests it comes from the circle of Aqa Riza, an artist who was in Jahangir's service from his arrival from Persia in the 1580s, and who was with him in his rebellion at Allahabad. A comparable although earlier painting is the seated musician in Boston (Beach, no. 30), while his various paintings in Salim's *Anvar-i Subayli* of 1604-10, in the British Library (Wilkinson, *passim*), begun at Allahabad, show similar piled up purple rocks. Our painting appears to be a version of a Safavid falconer of the late sixteenth century.

REFERENCES

- Canby, S., *The Golden Age of Persian Art 1501-1722*, London, 1999
 Canby, S., *Princes, Poets and Paladins: Islamic and Indian Paintings from the Collection of Prince and Princess Sadruddin Aga Khan*, London, 1998
 Robinson, B.W., Grube, E.J., Meredith-Owens, G.M. and Skelton, R., *The Keir Collection: Islamic Painting and the Arts of the Book*, London, 1976
 Pal, P., *Indian Painting: A Catalogue of the Los Angeles County Museum of Art Collections, Volume I, 1000-1700*, Los Angeles, 1993
 Beach, M.C., *The Grand Mogol*, Williamstown, 1978
 Verma, S., *Mughal Painters and their Work: a Biographical Survey and Comprehensive Catalogue*, Delhi, 1994
 Wilkinson, J.V.S., *The Lights of Canopus: the Anvar-i Subayli*, London, 1929





عبدالله بن محمد
مدرّس



MINIATURE

HEIGHT: 26.2 CM, 10 ⅝ IN

WIDTH: 19.1 CM, 7 ½ IN

ALBUM PAGE

HEIGHT: 36.3 CM, 14 ¼ IN

WIDTH: 24 CM, 9 ½ IN

Opaque watercolour on paper
heightened with gold, laid down in
an album page with a border of
stylised individual poppies and tulips

PROVENANCE

Private collection, Switzerland, 1970s-2011

MUGHAL, CIRCA 1660

A young prince has just started unveiling his *inamorata*, when his attention is diverted from her by a girl who eagerly points out the fireworks erupting on the other side of the river. The scene is set in the prince's *zenana* on a terrace outside a pavilion overlooking a broad river. In the foreground are three musicians and a duenna. A kneeling attendant on the right is in charge of the array of fruits and wines that await the couple. Candles from four golden candelabra light the terrace. At the back of the terrace more girls arrive to stare at the fireworks. These seem to consist of golden showers, some kind of falling rain, and Catherine wheels on the river bank. In the distance, beyond a suggested band of trees, golden rockets erupt into the night sky.

While at first sight the overall whiteness of this painting might be thought to be of the Muhammad Shah period, the beautiful composition, the harmony of the gentle colour scheme, and the softness of tonality put it firmly into the seventeenth century. Princes enjoying their womenfolk in the *zenana* became a popular subject after the mid-century. A similarly relaxed prince is seen in a beautiful drawing in Dublin (Leach, p. 496), while in the same collection a woman kneeling at a window has her *dupatta* similarly lined with gold lines, as here, in a rather unusual fashion (*ibid.*, p. 497). Leach dates both to the later seventeenth century, but their resemblance to our painting here and to no. 4 of this catalogue perhaps should date them a little earlier.

The painting fits rather uncomfortably into its album page which has obviously been adapted to fit. It lacks the buff and gold inner borders on either side which are present at top and bottom. The poppy alternating with tulip motif of the outer border is the same as that of the Small Clive Album in the Victoria and Albert Museum, from which some pages have escaped (see Pal, no. 80), but here drawn on a smaller and somewhat more crowded scale.

REFERENCES

Leach, L.Y., *Mughal and other Indian Paintings in the Chester Beatty Library*, London, 1995

Pal, P., *Indian Painting: A Catalogue of the Los Angeles County Museum of Art Collections, Volume I, 1000-1700*, Los Angeles, 1993



21 A NAWAB ON A TERRACE

MINIATURE

HEIGHT: 25.2 CM, 9 7/8 IN

WIDTH: 18.6 CM, 7 3/4 IN

ALBUM LEAF

HEIGHT: 31.5 CM, 12 IN

WIDTH: 21.5 CM, 8 1/2 IN

Opaque watercolour on paper
heightened with gold and beetle wings,
laid down in a cut-down dark blue
album page with gold floral designs

PROVENANCE

Private collection, Switzerland, 1970s-2011

ATTRIBUTED TO THE JAIPUR' PAINTER DECCAN, 1700-25

The Nawab is sitting on rugs on a terrace, with his weapons laid out before him, while an attendant waves a *morccchal* over him. Two further attendants stand beyond the terrace, one holding a falcon. In the foreground are a pool, a fountain, two miniature cypresses and four blue-green cranes. Beyond the terrace are two more cypresses, while the plain green ground recedes to a horizon with hills crowned by a fort - very Renaissance European in appearance - and a mosque with a village in the valley between. Beyond is a watery landscape dotted with miniature trees, while the ground turns gold with purple crags and a gold and blue sky, all inherited from early Bijapuri painting.

The meticulous technique and rich colour are common to other Deccani portraits from the early eighteenth century, along with the rigid poses borrowed from contemporary Mughal painting, to all of which Zebrowski draws attention (pp. 234-37). Additionally here the geometrical composition, and the ignoring of conventional placing of the attendants behind the terrace, link the artist to one labelled the 'Jaipur' painter by Zebrowski. His masterpiece is a portrait of Allahvardi Khan in his garden now in the Jaipur City Palace Museum (*ibid.*, p. 237, col. pl. XXII), where there are close parallels in the architecture of the terrace and parterre, the formal symmetry, the 'sombre opulence', the miniature cypresses and so forth.

Other works by this artist include portraits of Mujahid Jang and Murassa Bai (Falk & Digby, no. 39, Zebrowski, no. 208), and what appears to be an earlier portrait of our Nawab in the Fondation Custodia, Paris (Gahlin, no. 46, pl. 4). In the Paris portrait we note the very similar pose of the Nawab, the same attendant standing with folded arms behind the terrace, the same carpets and bolster, and the same shaven head under the turban and the way the remaining hair curls around the ear. There he is beardless but with very heavy 'five o'clock shadow', here his beard is grown, so presumably a decade or so later. In both portraits, as in the Jaipur painting, brilliant green beetle wings are pasted onto the page to represent the emeralds of the Nawab's jewels.

REFERENCES

Zebrowski, M., *Deccani Painting*, London, 1983

Falk, T. and Digby, S., *Paintings from Mughal India*, P. & D. Colnaghi & Co., London, 1979

Gahlin, S., *The Courts of India: Indian Miniatures from the Collection of the Fondation Custodia*, Paris, Zwolle, 1991

AN IMAGINARY GATHERING: SHAH 'ABBAS I WITH THE MUGHAL AMBASSADOR KHAN 'ALAM

MINIATURE

HEIGHT: 31 CM, 12 IN
WIDTH: 21.6 CM, 8 5/8 IN

PAGE

HEIGHT: 32.1 CM, 12 5/8 IN
WIDTH: 23.5 CM, 9 1/4 IN

INSCRIBED ON THE RECTO WITH
THE NAMES AND TITLES OF MOST OF
THE PARTICIPANTS, ON THE VERSO
WITH 'SHAH ABBAS OF PERSIA (IRAN)
WITH HIS COURTIER'S' AS WELL
AS A MALAYALAM INSCRIPTION

Opaque watercolour on paper
heightened with gold

PROVENANCE

Private collection, Switzerland, 1970s-2011

MUGHAL, EARLY EIGHTEENTH CENTURY

The scene is an imaginary recreation of a gathering at the court of Shah 'Abbas I of Iran (1571-1629), to whom Jahangir had sent an embassy in 1613 led by Khan 'Alam.

With the embassy went Jahangir's favourite portraitist Bishndas in order to take the Shah's likeness. Portraits of the Shah and Khan 'Alam and various Iranian courtiers survive, as well as a record of the two meeting, some of them perhaps from Bishndas's own hand rather than slightly later copies. Bishndas seems to have depicted the Shah as large of head but small and thin of body, as here, perhaps sensing Jahangir's desire to have himself painted with the Shah, and physically overwhelming him with his presence, as in the two famous paintings in the Freer Gallery (Beach 1981, 17b and c).

Here the Shah and Khan 'Alam on the Shah's right are depicted in the same poses as in their portrait out hunting from the Late Shah Jahan Album now in Boston (Das, pl. 55; Beach 1978, no. 36). The Shah's moustaches lengthened in later Indian depictions of him, for example in a standing portrait in the British Museum (Rogers, fig. 72).

This is however an imaginary gathering, since some of the characters could not possibly have been portrayed together. Khan 'Alam's embassy to Persia lasted from 1613-19. Rustam Khan Sipahsalar was imperial field-marshal under Shah Safi and Shah 'Abbas II and was executed in 1643, while Mirza Tahir Vahid Qazwini (d. 1708) rose to prominence under the latter ruler, of whose reign he wrote a history, and became vizier to his successor Shah Sulaiman.

The women musicians with their heavy jowls bear some relation to Bishndas's female portraits (Losty 1982, pl. XXVII), suggesting that an original by that artist might lie behind this much later version. It is however obviously a composite: the Shah and the ambassador are in the hunting costume seen in the outdoors Boston painting and should not be sitting under a canopy of state with musicians.

Such imaginary historical scenes become common at the beginning of the eighteenth century. See for example two versions of Bazajet being brought before Timur, in the Gentil Collection in the Bibliothèque Nationale, Paris (Hurel, no. 150), and in the Brooklyn Museum (Poster, no. 45).



INSCRIPTIONS

The identity of each of the figures or groups is inscribed in black *nasta'liq*, only the Shah's name being inscribed in gold:

Clockwise from above the musicians in the lower left corner:

shabih-e latifa luli ma'hu (sic.) *ta'ifa* "Portrait of Latifa Luli and with him [i.e. her] a band"

The kneeling courtier in gilt hat and grey *jama* above musicians:

shabih-e mirza begkhan "Portrait of Mirza Beg Khan"

The two turban-wearing men facing the Shah:

shabih-e khan 'alam ilchi-ye hind "Portrait of Khan 'Alam, the Indian Ambassador" and *shabih-e haji hamrabi* (sic.) *khan 'alam* "Portrait of a Haji, companion of Khan 'Alam"

Above the Shah in gilt *nasta'liq*:

shabih-e shah 'abbas vali-ye iran va sa'er-e umarayan-e (sic.) *uzzam*
"Portrait of Shah 'Abbas the ruler of Iran and the rest of the great emirs"

Above the boy in turban waving a scarf:

shabih-e islam quli "Portrait of Islam Quli"

Above the greybeard below him:

shabih-e muhammad tahir khan vahid vazir "Portrait of Muhammad Tahir Khan Vahid, Vizier"

On the figure holding a rosary next to him: *shabih-e shaykh yusuf*

"Portrait of Shaykh Yusuf"

Above the hat of the standing boy in *jama* smelling a rose:

shabih-e ikram quli "Portrait of Ikram Quli"

Beside each of the two courtiers below him:

shabih-e mir haydar "Portrait of Mir Haydar" and *shabih-e agha mirza*
"Portrait of Agha Mirza"

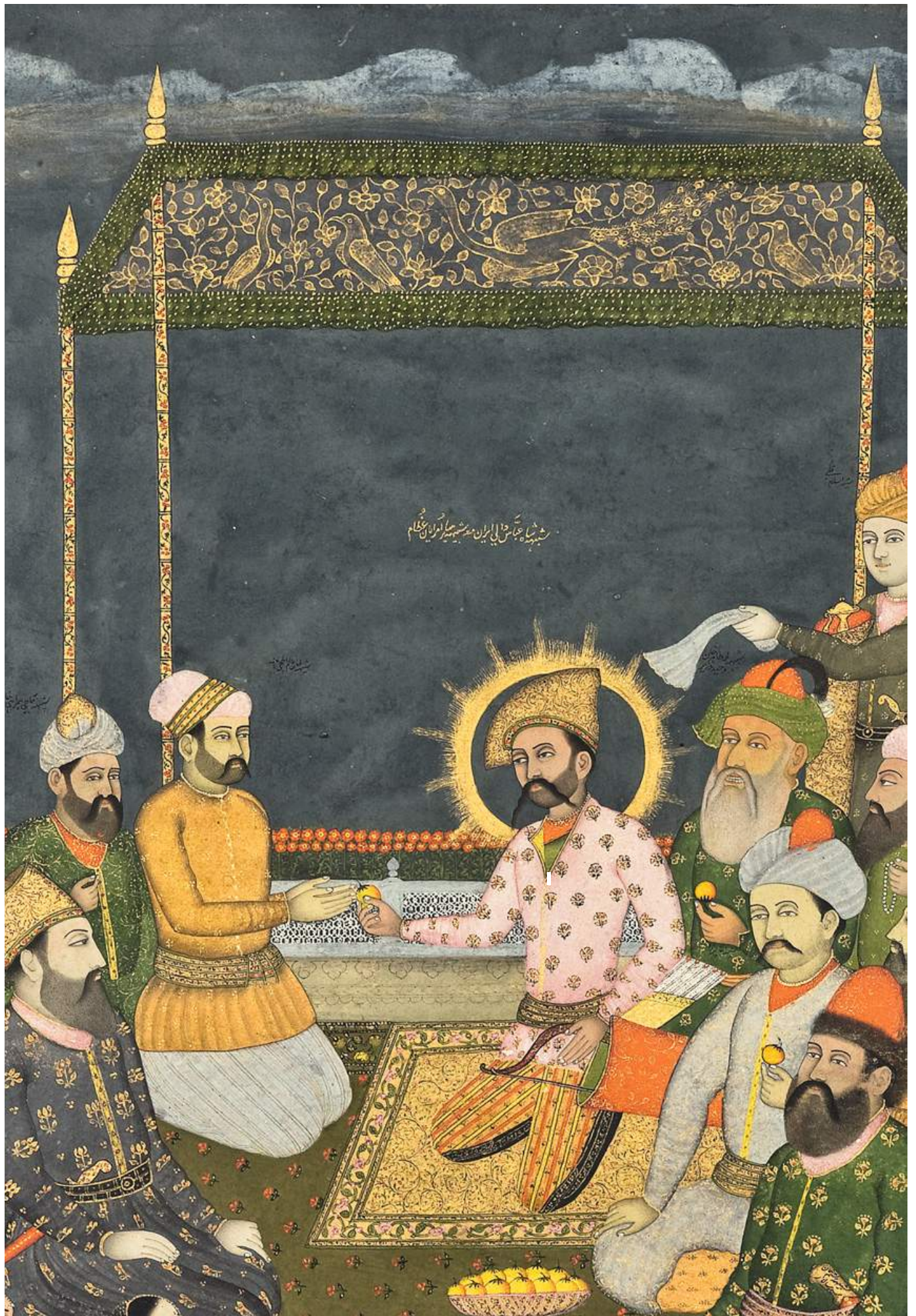
On hilt of the dagger of kneeling man in green robe and boots:

shabih-e rostam khan sipahsalar "Portrait of Field-Marshal Rostam Khan"

Beside the greybeard man at lower right: *shabih-e isma'il khan* "Portrait of Isma'il Khan"

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Das, A.K., *Mughal Painting during Jahangir's Time*, Calcutta, 1978
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شاه عباس عالی ایران میباید که این مقام



23 PRINCESSES LISTENING TO MUSIC BY NIGHT

MINIATURE

HEIGHT: 39 CM, 15 ½ IN
WIDTH: 25.7 CM, 10 ⅞ IN

PAGE

HEIGHT: 40.2 CM, 16 IN
WIDTH: 27.3 CM, 10 ⅞ IN

Opaque watercolour on paper
heightened with gold, with narrow
dark blue borders

PROVENANCE

Private collection, Switzerland, 1970s-2011

MUGHAL, 1730-50

Two princesses are seated on a carpet on a terrace outside a pavilion, listening to music performed by a *vina* and *tambura* player accompanied by a double-ended drum and a clapper. Both ladies are holding up little gold cups of wine, while one has taken a break from smoking her gold hookah. Other attendants, one with a *chowrie*, another a gold wine bottle, stand behind them. The elegant marble pavilion has baluster columns and its walls are inlaid with floral decoration. Beyond the terrace is a screen of dark trees with sprays of blossom. On the other side of the lake rise softly dimpled hills.

While the subject of ladies enjoying music on a terrace was ubiquitous in the later eighteenth century, this particularly elegant painting seems an early example of the genre. The artist continues the landscape convention of dotting the hills with trees, and allowing lines of trees to follow the contour of the land that follows on from the late Aurangzeb period (see no. 9 of this catalogue). Later in the century the formation of hills becomes highly formalised, cf. Falk & Archer, no. 158, of the Farrukhsiyar period, with the work of Avadhi artists (*ibid.*, pp. 349-52), who retain the same composition of building up hillock upon hillock but in a harder style. One notes here also the contrasting way the women are depicted. The two princesses are the embodiment of elegant nobility, the gossiping attendants behind them seem rather pert, while the musicians calmly get on with their music making, albeit one of them, the drummer, with enthusiastic energy.

For similar groups of Mughal mid-century terrace scenes, see Hurel, pp. 109-17, and for an Avadhi painting using almost the same composition but in reverse, distinguished by harder lines and an over-reliance on three-quarter profile, see Ray, no. 41.

REFERENCES

- Falk, T. and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
Hurel, R., *Miniatures et Peintures Indiennes*, Paris, 2010
Ray, S., *Indian and Islamic Works of Art*, exhibition catalogue, London, 2010

SHUKADEVA RECITING THE BHAGAVATA PURANA TO KING PARIKSIT AND OTHER SAGES

MINIATURE

HEIGHT: 22 CM, 8 7/8 IN
WIDTH: 31.3 CM, 12 3/8 IN

PAGE

HEIGHT: 24.6 CM, 9 5/8 IN
WIDTH: 33.5 CM, 13 1/8 IN

Opaque watercolour on paper
heightened with gold

PROVENANCE

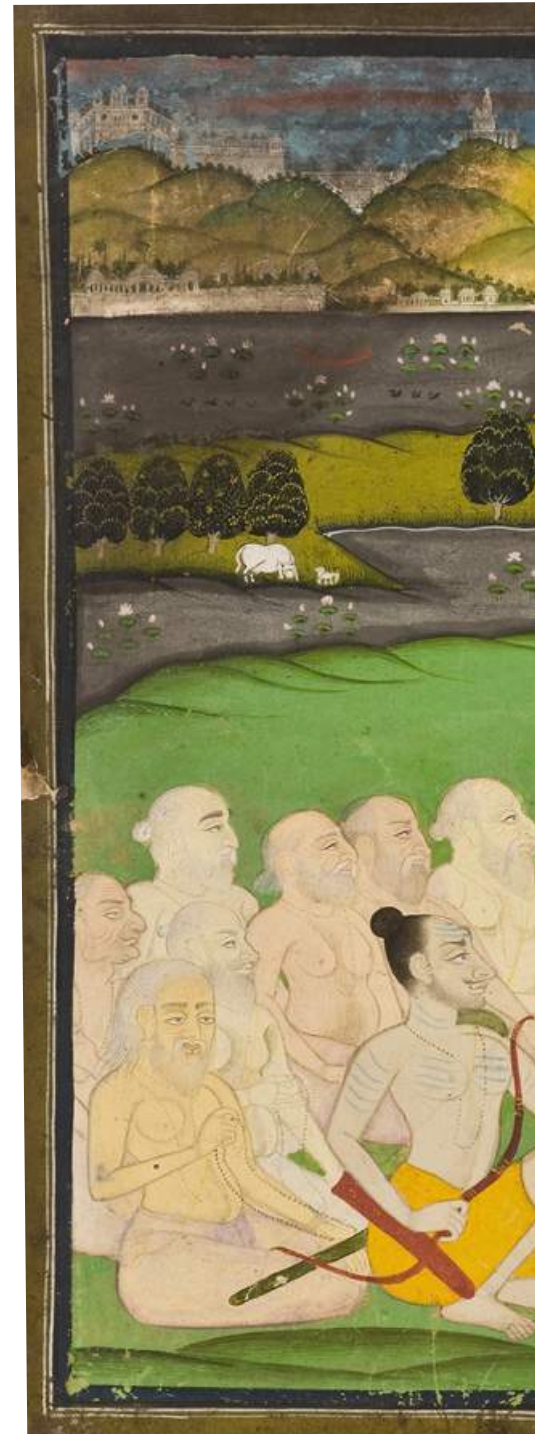
The late Max Alderman, U.S.A., 1970s-2011

KISHANGARH, 1760 - 80

The Hindu *Puranas* are normally couched in the form of a lengthy dialogue, in which a sage informs a seeker after truth what he needs to know about whichever deity is the ostensible subject of the work. The *Bhagavata Purana*, the principal text of Krishna worship, is couched in the form of a dialogue between the sage Sukadeva, son of Vyasa, and King Pariksit. This King was the posthumous son of Abhimanyu, the son of Arjuna. After Arjuna and the other Pandava brothers retired from the world at the end of the *Mahabharata* epic, the kingdom of Hastinapura was left in the hands of Pariksit, who reigned gloriously over it for many years. In his last years, however, he was cursed by a sage whom he had offended to die in seven days from a snake bite. He left his kingdom to his son Janamejaya and retired to the forest where Sukadeva was and listened to him reciting the story of Krishna. On the seventh day he was duly bitten by a snake and died.

In this painting of the recitation, Sukadeva is seated on a golden throne with Pariksit sitting on the ground in front of him. Both of them are blue. While Sukadeva is often depicted blue like Vyasa and Krishna, there is no reason for Pariksit to be so. Sukadeva wandered around naked as we can see: he was in such control of his senses that he was able to do so without women being aroused by him. Around them is a company of sages, as well as the divine musician Narada with his *vina* and Parasurama, the seventh avatar of Vishnu and destroyer of the race of *ksatriyas* or warriors, here just with his bow and without his axe. The scene is set in a meadow by a river with in the distance lakes and dimpled hills and numerous marble palaces in the Kishangarh manner. Little figures and animals go about their business.

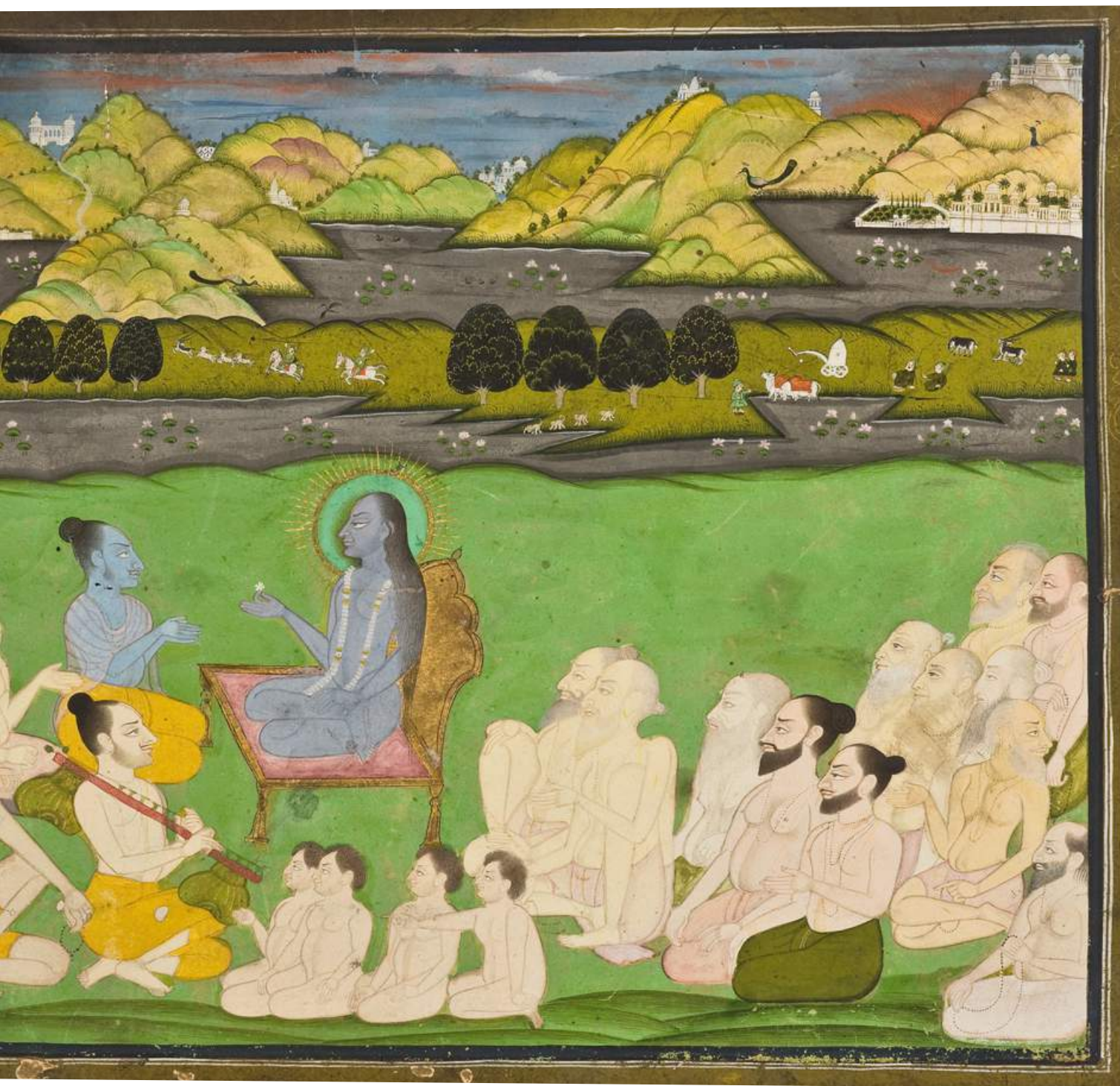
The subject of this painting seems based on earlier Kishangarh versions, such as one in the Victoria and Albert Museum with exaggeratedly mannered poses, circa 1760, in the style of Nihal Chand, the great master of the school (Guy & Swallow, pl. 121). In that painting little labels identify all the participants. Sukadeva alone is blue while a very fierce Parasurama is equipped with axe and sword as well as his bow. Another such painting in Delhi is attributed to Nihal Chand himself, 1735-50 (Mathur, fig.7).



REFERENCES

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Arts of India 1550-1900, London, 1990
Mathur, V.K., *Marvels of Kishangarh*
Painting from the Collection of the
National Museum, New Delhi, Delhi, 2000





MINIATURE

HEIGHT: 28.5 CM, 11 ¼ IN

WIDTH: 20.5 CM, 8 ⅞ IN

ALBUM PAGE

HEIGHT: 37 CM, 14 ½ IN

WIDTH: 27.5 CM, 10 ¾ IN

Opaque watercolour on paper
heightened with gold, in a green-edged
gold sprinkled cut-down album page
with a border of gilt garlands

PROVENANCE

Private collection, Switzerland, 1970s-2011

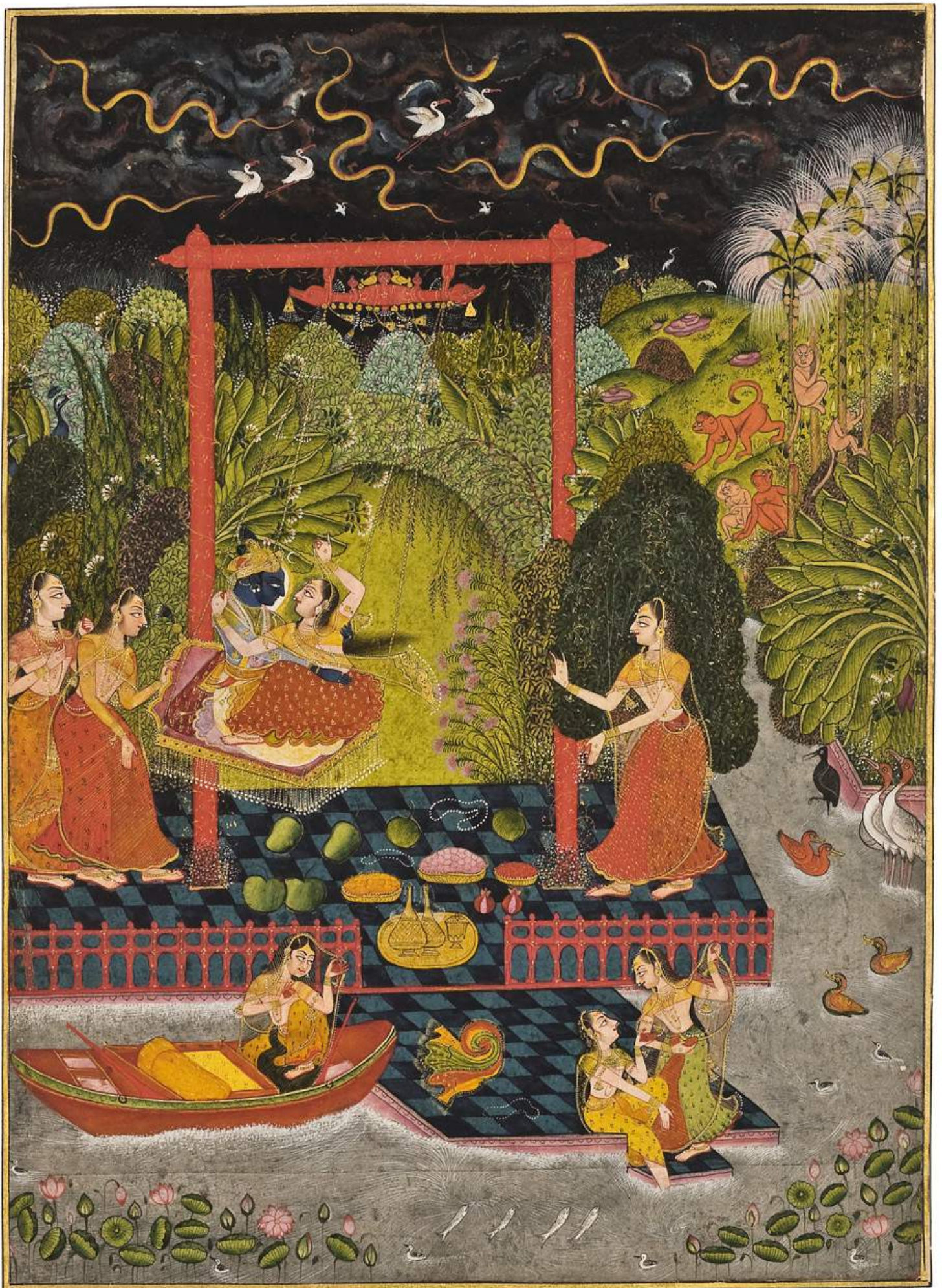
BUNDI, CIRCA 1770

Contrasting with a contemporary 'white style' Bundi painting (no. 15 of this catalogue), is this lavishly exotic painting with its luxuriant woodland background. The scene would seem to be set in a pleasure ground with a terrace paved in light and dark blue tiles, overlooking a river that wanders through a delightful wooded scene. A swing has been erected and Krishna and Radha are being swung by attendant *gopis*. Krishna holds her firmly in his embrace, while she clasps him with one hand and with the other raises her veil, the better for the two lovers to gaze at each other ardently. Her loosened hair and her *dupatta* fly out behind her.

A feast of fruit and wine is laid out on the terrace. At the landing stage on the bank of the river, alive with aquatic birds, two other girls are having a vigorous discussion pointing at the water, while a pile of abandoned clothes suggests someone has gone into the water, perhaps killing herself for unrequited love? Another girl crouching in the boat which has presumably brought the lovers to this spot turns her head cynically to observe them. Like the maid in catalogue no. 15, she has her face in three-quarter view, a fashion much liked by Bundi artists of this period perhaps through the influence of late Mughal painting in Avadh. A dense woodland scene behind the lovers is populated by monkeys, birds and peacocks, while overhead cranes fly through a threatening sky alive with jagged lightning flashes.

REFERENCES

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MINIATURE

HEIGHT: 36.5 CM, 14 5/8 IN

WIDTH: 24.8 CM, 9 7/8 IN

PAGE

HEIGHT: 38.1 CM, 15 IN

WIDTH: 26.5 CM, 10 1/2 IN

INSCRIBED ON VERSO IN NAGARI
 SRI HEDAUJI RA[THOR] MAI BHA, ALONG
 WITH WHAT APPEARS TO BE A TUGHRA
 EMBODYING THE NAME IN NAGARI

Opaque watercolour on paper
 heightened with gold

PROVENANCE

Private collection, Lugano, Switzerland
 1970-2010

MARWAR, 1775-1800

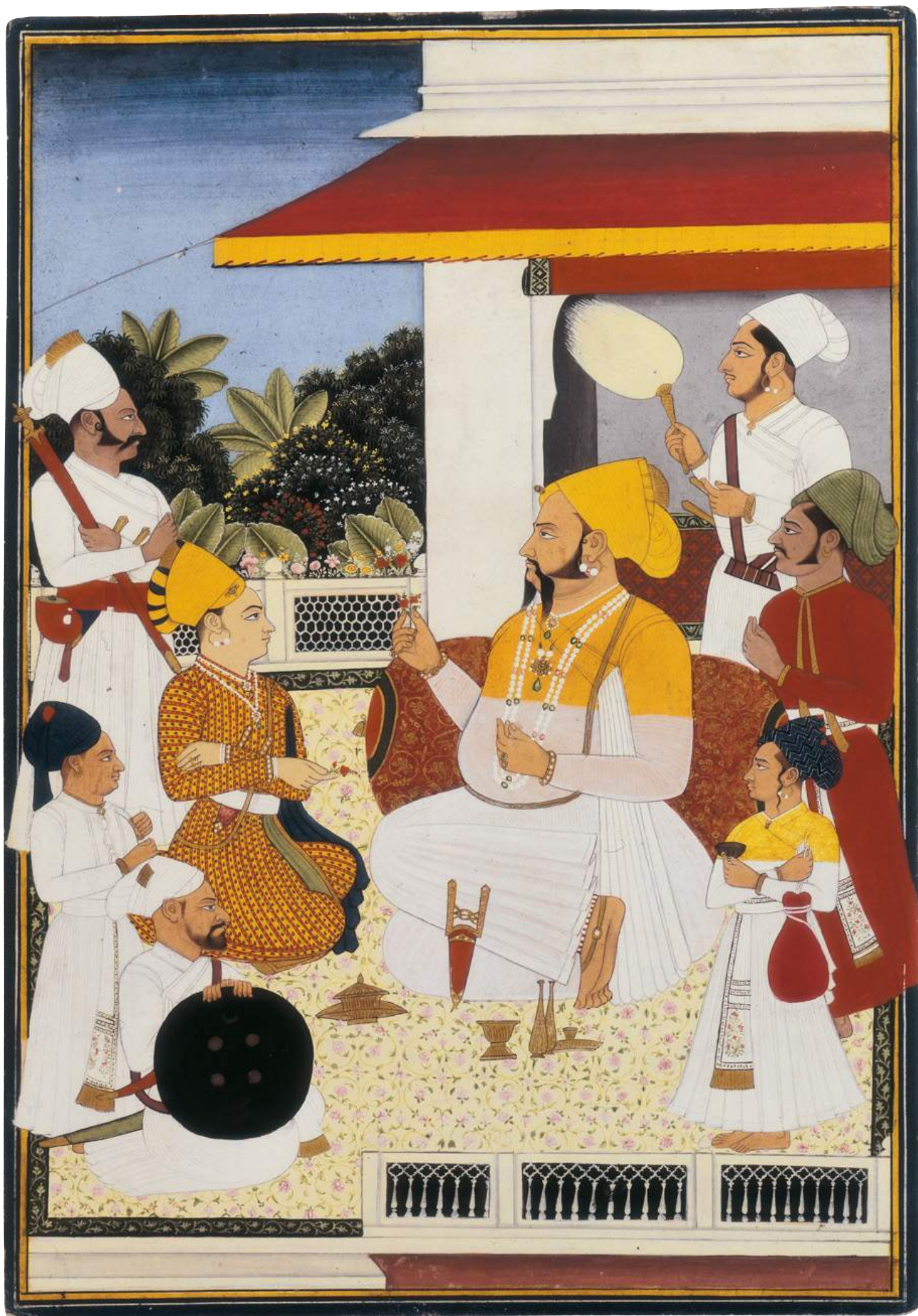
A plump Rathor nobleman is seated on a terrace on a summer carpet, with a young man or perhaps a boy, presumably his son, facing him and various courtiers standing around apart from one seated. A pavilion with a *shamiana* is behind the figures on the right, and beyond the terrace balustrade is luxurious vegetation with a blue sky above.

The inscription unfortunately yields no precise information as to who this gentleman might be, although costume and turban suggest a date in the second quarter of the eighteenth century. For other examples see Crill, figs. 44, 47 & 73.

Rosemary Crill advises that the principal figure bears some resemblance to Udai Singh of Pali and Kushal Singh of Auwa (1724-50), but neither can be squared with the enigmatic inscription. Whereas it was usual to abbreviate clan and various other names in Jodhpur inscriptions, these particular ones appear not to be recognisable. The painting in any case seems a later eighteenth century reworking of the original, with its more rational depiction of space than was usual in Jodhpur painting of the earlier eighteenth century, its Jaipuri composition of a pavilion on a terrace and with arcaded balustrades of a type that only appear around the turn of the century (see Crill, figs. 98 & 112, Ahluwalia, figs. 54 & 56, Losty, nos. 39 & 31).

REFERENCES

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 Ahluwalia, R., *Rajput Painting: Romantic, Divine and Courtly Love from India*, London, 2008
 Losty, J.P., *Indian Miniatures from the James Ivory Collection*,
 Francesca Galloway, London, 2010



27 AKBAR II IN DURBAR

MINIATURE

HEIGHT: 40.7 CM, 16 IN
WIDTH: 30.9 CM, 12 ¼ IN

PAGE

HEIGHT: 43.1 CM, 17 IN
WIDTH: 33.1 CM, 13 IN

Opaque watercolour on paper
heightened with gold

PROVENANCE

Christie's, London, 2005
Private collection, London, 2005-2011

PUBLISHED

Christie's, *Arts of India*, London,
23 September 2005, lot 155

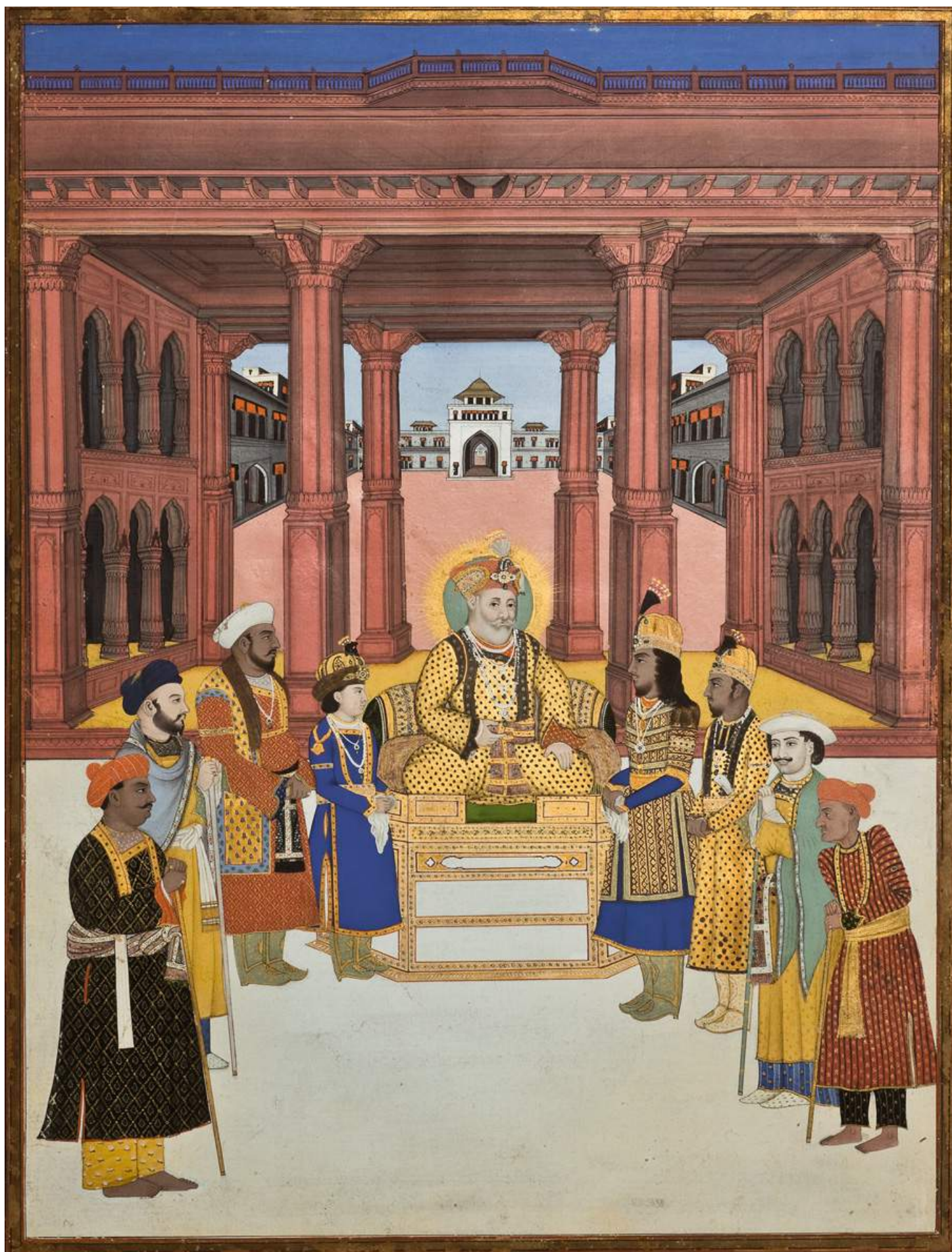
JAIPUR, 1840-50

Akbar II (r. 1806-1837) sits enthroned in durbar with four of his sons and four courtiers standing before him. The nimbate emperor wears a golden jama while the four princes wear the heavy fur-accessorised garments called 'Tartar dress' by Mildred Archer. They and the courtiers wear brilliantly coloured costumes. Of the four princes who stand two on each side nearest the throne, Mirza Jahangir (b. 1791, first on left) and Mirza Abu'l Zafar (b. 1775, second on right) are easily recognizable: they look as they would have appeared around 1815. The two others should be the next two princes in line, Mirza Babar (b. 1796) and Mirza Salim (b. 1799). Salim, and probably Babar (one of the princes is unidentified), are included in Ghulam Murtaza Khan's intimate portrait of Akbar II with four sons in the British Library (Falk & Archer, no. 227 (i); Losty & Leach, no. 32), along with their two elder brothers, painted in about 1810. Akbar's eldest son was the son of a Hindu and hence lesser wife, Lal Bhai, called the Qudsia Begum, and was never approved of by his father, who endeavoured under the ceaseless prompting of his favourite wife, Mumtaz Mahal, to have her eldest son Jahangir proclaimed heir apparent instead. Abu'l Zafar eventually succeeded as Bahadur Shah II in 1837.

This is a scaled down version of larger durbar scenes that often have the British Resident in attendance, such as that with Charles Metcalfe, around 1815 (Smart & Walker no. 19), or David Ochterlony, around 1820 (Archer, pl. 57), as well as these four courtiers. Several other versions of this scene are known (Leach, 8.56, pp. 811-12, lists others that have passed through the salerooms). Our painting, however, is not from Delhi but a later version from Jaipur. The durbar scene has been set in front of a startlingly original architectural backdrop. An open loggia of double height columns leads into a courtyard surrounded by two-storied buildings with a great gateway, similar to those in the Jaipur palace, surmounted by a hipped-roof pavilion at the far end. Three earlier drawings, probably also from Jaipur, show similar great courtyards with arcades and gateways (Dye, no. 122; Leach, pp. 754-55), all done in more or less strict perspective. Although European prints may have originally lain behind the Jaipur interest in perspective, since Jai Singh is known to have studied some when laying out his new city of Jaipur as of 1727, by the time of this drawing Agra and Delhi artists too were investigating single and two-point perspective in their architectural drawings of the great Mughal monuments.

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Dye, J.M., III, *The Art of India, Virginia Museum of Fine Arts*, London, 2001
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